

Saturday 11 June 2016

# Amateur Photographer

**Tamron 85mm f/1.8**  
Stunning image-stabilised prime that  
gives Sigma some stiff competition **TESTED**



Passionate about photography since 1884

## The Queen in pictures

Celebrating her  
90th birthday



## The Stones

Gered Mankowitz and  
Terry O'Neill recall  
their years working  
with the band

# Sixties Icons

How we recreated a classic  
Donovan portrait of Twiggy

## Canon EOS-1D X Mark II

Pro motorsport shooter  
Nick Dungan gives  
his verdict

**WEDDINGS** How to shoot them • **FOOD** The world's best photography

# Mastering every situation.

ZEISS Batis Lenses



// INSPIRATION

MADE BY ZEISS

## ZEISS Batis 2.8/18, 2/25 and 1.8/85 **A new era of mirrorless photography.**

Whether manually or auto focused – the ZEISS Batis lenses for mirrorless full-frame system cameras from Sony take professional photography to the next level. The lens family assures outstanding image quality, innovative design and its OLED display perfectly adjusts the depth of field. To find your nearest dealer visit: [www.zeiss.co.uk/cameralenses/dealersearch](http://www.zeiss.co.uk/cameralenses/dealersearch)



[www.zeiss.com/batis](http://www.zeiss.com/batis)

[customer care.uk@zeiss.com](mailto:customer care.uk@zeiss.com) • 01223 401450







## In this issue

### 10 Telling wedding stories

Avoid the traditional wedding images by telling a candid story of the day. Kevin Mullins explains

### 18 Clicks and Stones

Terry O'Neill and Gered Mankowitz talk about documenting the rise of the rock band the Rolling Stones in the 1960s and their new book

### 26 Classics revisited

Phil Hall and Andrew Sydenham recreate Terence Donovan's legendary shot of Twiggy

### 31 The Queen at 90

We present a selection of fascinating images to mark Queen Elizabeth II's 90th birthday

### 36 All you can eat

A mouth-watering selection of pictures by some of the winners of the 2016 Pink Lady Food Photographer of the Year competition

### 40 Appraisal

Expert advice and top tips on improving your pictures from Damien Demolder

### 44 On the right track

Nick Dungan puts Canon's flagship EOS-1D X Mark II DSLR through its paces at the World Endurance Championship

### 53 Tamron SP 85mm f/1.8 Di VC USD

Andy Westlake tests Tamron's new image-stabilised, short telephoto prime lens

## Regulars

### 3 7 days

### 16 Inbox

### 42 Accessories

### 57 Technical Support

### 82 Final Analysis



This week's issue is a great one for lovers of historic photography. Our *Classics Revisited* series, in which we recreate an iconic image, is one of our most popular features, and this week we go back to the 1960s and a wonderful fashion shot of Twiggy by the great, late Terence Donovan, whom I had the privilege to meet shortly before he died in 1996. This picture, which AP's Phil Hall and Andrew Sydenham

did a fantastic job of recreating for this week's cover, perfectly encapsulates the zeitgeist of that decade, when British culture ruled the world – thanks in part to the Rolling Stones, who also feature this week as Terry O'Neill and Gered Mankowitz talk to AP about their experiences of working with the band. Finally, to round off this issue's classics theme, we commemorate the Queen's 90th birthday with a gallery of images from the archives.

**Nigel Atherton, Editor**

JOIN US  
ONLINE

**Amateur  
Photographer**

amateurphotographer.  
co.uk



Facebook.com/Amateur.  
photographer.magazine



flickr.com/groups/  
amateurphotographer



@AP\_Magazine



amateurphotographer  
magazine

## ONLINE PICTURE OF THE WEEK



© LEE FITZSIMMONS

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

## Morning Sunrise by Lee Fitzsimmons

Nikon D5500, 18-200mm, 2secs at f/10, ISO 100, black & white ND grad filter

This image by Lee Fitzsimmons was uploaded to our Twitter feed.

'I had previously visited Seaton Sluice in Northumberland in the evening and scouted the Watch House as a possible photo venue,' says Lee. 'Unfortunately, with the sun setting over my shoulder, shadows were cast on the scene spoiling the composition. Thus, I decided that a

sunrise would be much better.

'A week later at 4am I returned, and during the drive up I could see the vibrant colours forming in the sky. It was about 30 minutes before sunrise, so I set up my tripod on the path that leads to the Watch House and took a few test shots. I was amazed at how the sky was looking and am so pleased with the outcome.'



**Win!** Each week we choose our favourite picture on Facebook, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Top environment pictures

© SUJATA CHOWDHURY PHOTOGRAPHY



The Atkins CIWEM Environmental Photographer of the Year competition has revealed the best 60 images that will go on show at the Royal Geographical Society from 29 June-21 August in London. The exhibition will then travel to Grizedale

Forest, Cumbria. Shortlisted entries include ones on natural catastrophes caused by climate change, the effects of population growth and people's efforts to preserve the Earth's biodiversity.

### Photo London events

Organisers of Photo London are to launch a series of events across London called The Crucible Project. Photo London co-founder Michael Benson (pictured) also revealed plans for a mentorship scheme to help graduate photographers. The second Photo London fair took place at Somerset House last month.



© PHILIP SINON



© WILL JENNINS

### RSPCA challenge

The RSPCA Young Photographer Awards is seeking the best photos of animals from people aged 18 years and under. The top prize is a weekend photography break and category prizes are Wex photo vouchers. The closing date is 26 August 2016 and the winners will be announced at the Tower of London in December. For full details of the age categories and to enter, visit [www.rspca.org.uk/photocomp](http://www.rspca.org.uk/photocomp).

### 'Too lazy' to back up

One in five photographers fail to routinely back up computer data, admitting they are too lazy or it takes too long, the results of a poll say. Over 25% of photographers across Europe have fallen victim to data loss on a computer or smartphone, according to the findings of a survey of 1,800 photographers by the Royal Photographic Society and data storage specialist Verbatim. For the full story, visit [amateurphotographer.co.uk](http://amateurphotographer.co.uk).



© YAWAR NAZIR/GETTY IMAGES

## WEEKEND PROJECT

### Panning for travel

Panning is a technique used for conveying movement, particularly with fast-moving objects. Sure, you can freeze these objects using high shutter speeds, but they end up looking just that - frozen, without any sense of movement. With panning, you deliberately slow the shutter speed and pan the camera to track fast-moving subjects, smoothly swivelling your hips. The idea is to keep the subject as sharp as possible while creatively blurring the background. This technique needs some practice, and it's good to try it out during your summer travels, particularly if visiting a colourful place like India or Vietnam (as here). All you need is a camera that doesn't suffer excessively from shutter lag and a lens that is wide enough to capture the entire scene.

**1** The shutter speed depends on the subject's speed. Try 1/30sec or 1/20sec and moving up or down from there. Begin panning before pressing the shutter, and continue moving with the subject after taking the image.

**2** You can switch to continuous shooting mode and set the focus points to the part you really want to be sharp. Alternatively, use manual focus and prefocus on the area the subject will pass.



© KEVIN KAPLAN 2016

### Photo tributes

The death of Luminous-Landscape founder Michael Reichmann has triggered an outpouring of tributes from the online photo community. Michael (pictured) set up the popular US photography website in 1999 with friend Chris Sanderson, devoting the site to the art, craft and technology of photography. He died on 18 May after a battle with cancer.



# BIG picture

Blissful scenes of the setting sun over Srinagar's Dal Lake

◀ In this twilight-saturated image we find two fishermen resting in their *shikara* (a type of boat). The pair and their vessel are silhouetted against the setting sun that drenches the Dal Lake in Srinagar, the summer capital of Jammu and Kashmir in India. Kashmir, a Muslim majority state, is often called the not entirely hyperbolic 'Paradise on Earth'. For centuries the region has captured the imagination of countless writers, poets and filmmakers, and the state is integral to the tourist trade. Romantic aura aside, Kashmir is still subject to politics, as it has been a contested land between nuclear neighbours India and Pakistan since 1947, the year both countries attained freedom from British colonisation.

## Words & numbers

### Best wideangle lens?

### Two steps backward

Ernst Haas  
Photojournalist and pioneering colour photographer (1921-1986)

**80 million**  
images shared by 400m people on the web everyday

SOURCE: PHOTO LONDON



**3** If something is very fast moving and colourful, like a dancer, try using a slower shutter speed, as a sense of movement and dynamism is key. Ensure that evocative shapes and colours are included.

**4** Notice how in this image (right) the rider has space to move into. Context is crucial, even if it's deliberately blurred out. Be sure not to crop key parts of the moving subject otherwise it will look amateurish.



Panning is a great way to capture the energy of a city you're visiting, but be prepared to practise!

© GEOFF HARRIS






One complainant reported a drone (not the one pictured) flying over a school field



The missing gear includes a Nikon D600

## Raid scuppers charity shoot

 A PHOTOGRAPHER has appealed for help to trace thousands of pounds' worth of camera gear stolen days before a charity photo shoot.

Michael Becket has warned photographers to be on the lookout for cameras and lenses thought to be worth more than £6,000 stolen from his London home. Becket wants photographers and dealers to be made aware of the missing Leica, Nikon and Sony items because the culprits may try to sell them.

Anyone who can help is urged to call the police on 101, quoting the crime reference number 5607706/16. The stolen items include a Nikon D600 (serial number: 8802219), a Nikon D800E (8021799), a Sony Alpha 6000 (3905039) and a Leica M4-P (either 1543754 or 1547653).

# Drones under fire as Queen promises new rules

 UK POLICE received almost 900 calls about drone use in 2015, according to a report that consumer drone giant DJI has since blasted as 'irresponsible'. The 860 reports of drones flying over residential properties included concerns that users are flying the unmanned aerial devices to spy on children, and criminals are using them to plan burglaries.

The data was obtained from UK police forces by Esri UK, a mapping software company, under a

Freedom of Information (FOI) request. Greater Manchester Police received 90 calls – the highest number from 38 of the 45 forces that responded to the FOI request. However, London's Metropolitan Police – the UK's largest force – received just one call.

The news came as new rules governing drone use were announced in the Queen's Speech. The rules, which are part of the Modern Transport Bill, were proposed to 'bring safe commercial and personal

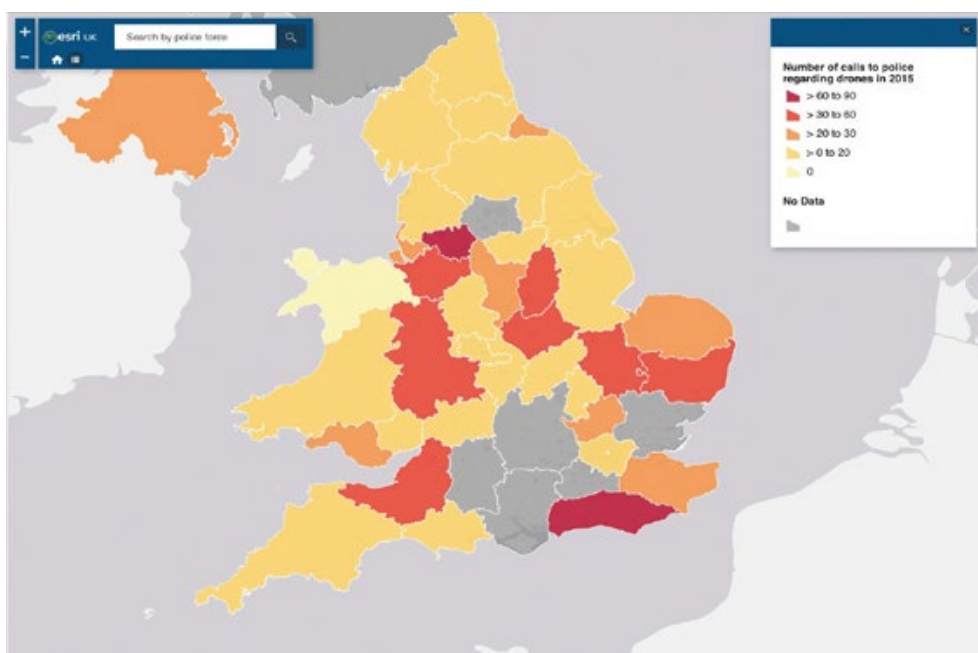
drone flight for households and businesses a step closer'.

The Esri report drew fury from DJI, which condemned the data as 'simply an unedited listing of raw complaints with no attempt to verify whether any of them had any merit'. DJI cited an alleged incident at London's Heathrow Airport on 17 April 2016, where a suspected drone collision with a plane was later thought to have been a 'plastic bag'. The news comes amid growing concerns about the safety of drones and fears of a collision with a passenger jet.

'Various countries, including the UK, are in the midst of creating rules and regulations for drones and, therefore, irresponsible reports like these at this sensitive time pose a serious threat of damaging an emerging industry,' DJI said in a statement. DJI points to the benefits of drones for businesses, recreational users and emergency services, including aerial photography and agricultural surveys.

Charles Kennelly, Esri UK's chief technology officer, said: 'The map reveals hotspots of drone usage across the UK and helps users to understand how they are becoming a growing concern for the public.'

At the time of writing, Esri UK had yet to respond to DJI's attack on its report.



Drone complaint hotspots across the UK



**Subscribe to  
Amateur  
Photographer**  
**SAVE  
35%\***

Visit [amateurphotographer.subs.co.uk/15W](http://amateurphotographer.subs.co.uk/15W) (or see p34)

\* when you pay by UK Direct Debit





McCullin was stopped by a soldier when he tried to enter the Temple of Bel

© JEFF SPICER 2016/GETTY IMAGES

## War ace McCullin aborts Palmyra photo mission

**DON MCCULLIN** was forced to abort a mission to photograph the 2,000-year-old Temple of Bel in Palmyra in Syria when a Russian soldier stopped him at the gates.

McCullin, 81, spoke of his dismay after visiting Palmyra last month – a region he had first visited several years ago for a project about the Roman frontier. He planned to photograph the Temple of Bel, which now lies in ruins after being attacked by Islamic State. Backed by

Russian air strikes, Syrian forces recently recaptured Palmyra – prompting McCullin to call *The Times* to inform them that he'd like to document images of the city ruins.

'All I wanted was to photograph the Temple of Bel, which the ISIS people have destroyed,' McCullin said in a talk at Photo London. 'I actually got to the Temple and saw the door slightly open and thought, "You lucky devil – you've made it." I pushed the door – it was

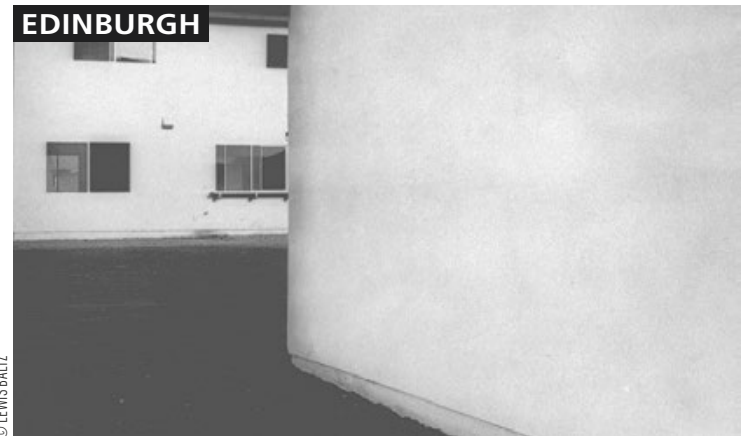
totally unmovable.

'I took one frame and a Russian soldier came out of nowhere... roaring round the corner... and pushing me away saying, "No, no, go away, go away"... That was it. I [had gone] all those thousands of kilometres, only to be turned away.'

To distract himself from the trauma of all the decades of global conflict he documented, McCullin devotes much of his time to b&w landscapes, and the darkroom at his home.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood



© LEWIS BALTZ

### Lewis Baltz at Stills Centre

The Stills Centre for Photography is holding a major exhibition on the work of Lewis Baltz, a key figure from a generation of artists who forged a new era in American landscape photography in the second half of the 20th century. He is known for his photographic projects documenting the effects of industrial civilization on the landscape.

Until 9 July, [www.stills.org/about](http://www.stills.org/about)



BATH

### Photography Walk

Shutterbugs Photography Workshops and Experiences is arranging a leisurely walk around the World Heritage City of Bath. This 'experience' will help you to improve your composition and techniques and there's a chance to receive constructive feedback.

20 June, [bit.ly/1Z1JWe3](http://bit.ly/1Z1JWe3)



LONDON

### Magical Surfaces

The uncanny refers to anything that at first glance appears to be familiar until a closer look tells you all is not as it seems. The exhibition takes this idea as a springboard to review the ways in which the uncanny has been used in photography.

Until 19 June, [www.parasol-unit.org](http://www.parasol-unit.org)

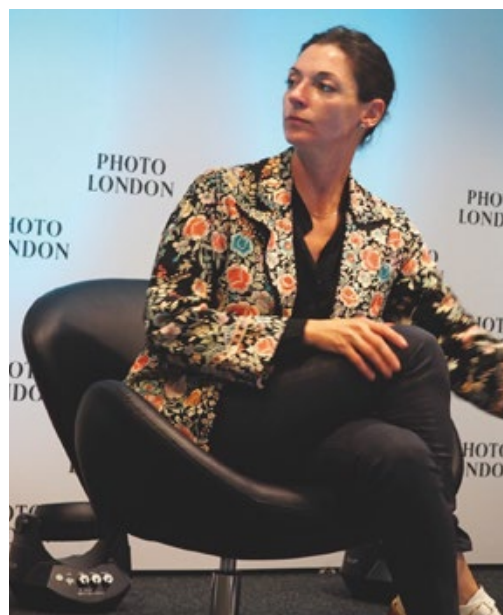
© STEPHEN SHORE

## McCartney: Passion for subject is crucial

**PHOTOGRAPHER** Mary McCartney says the most important thing she learned from her late mother Linda was to have a passion for your subject.

Linda McCartney launched a career as a rock photographer after photographing the Rolling Stones in New York during the 1960s. Her daughter Mary, now a professional photographer, focuses on portraiture and candid reportage.

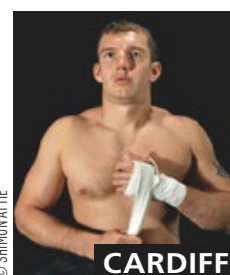
Mary was a guest speaker at Photo London. AP asked her what advice she received from her mother that she has used in her own career. Mary replied: 'She didn't give me advice as such – she wasn't like that – but I would say that all the things she photographed she had real passion for, and when she didn't have a passion for it she wouldn't involve herself in it.'



McCartney was speaking at Photo London

© CHEESMAN

© SHIMON ATTIE



CARDIFF

### The Attraction of Onlookers: Aberfan

Photographer and video maker Shimon Attie presents a video installation and collection of still images at the National Museum that seek to give back a sense of anonymity to Aberfan – the Welsh village forever associated with colliery-waste landslide tragedy of 1966.

Until 4 September, [www.museumwales.ac.uk](http://www.museumwales.ac.uk)

### Shooting Live Music

This full-day workshop with Liverpool-based event photographer Warren Millar will teach you the skills to get great shots of gigs, with an opportunity to shoot a live band in Widnes. The workshop is based around the Fujifilm X series and is priced £54.99 for the full day.

25 June, [bit.ly/1Z1JXP7](http://bit.ly/1Z1JXP7)



© WARREN MILLAR

CHESHIRE

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





# Viewpoint Mike Smith

Protecting and preserving our valuable images is always a bone of contention, so can our storage solutions ever be future-proof?

**T**he archiving of photos for future generations has been a rumbling point for many years, and has surfaced its head again with doomsayers warning that we will become a generation of 'digital natives' destined to lose vast swathes of our digital life. The advice is to print our photos for the sake of archiving them. Generally, however, archiving has two aspects to it that are important to distinguish between: the accessibility of the storage format and the durability of the storage medium.

The storage format for analogue products (negatives or prints) is always accessible, assuming we have physical access. That is not necessarily the case for digital products, where we move into the realm of both the storage medium and file format.

Digital data needs to be on a device that is accessible itself. The BBC's Domesday Project ([www.bbc.co.uk/history/domesday/story](http://www.bbc.co.uk/history/domesday/story)) is a good example of a product that became inaccessible within 15 years.

DVDs, CDs and CF/SD cards will have a very long shelf life for devices that can read them, but don't forget that it is relatively easy to format shift from one medium to another. Just copy your images from the SD card on to your hard drive (I'd avoid a floppy disk, though).

The file format can be a thorny

problem. Take some original digital art Andy Warhol created for Commodore ([www.bbc.co.uk/news/technology-27141201](http://www.bbc.co.uk/news/technology-27141201)), where the image format had to be reverse engineered.

For photography the JPEG is about as safe as it gets, but this isn't a raw file. NEF, CRW and ARW, for instance, should be good for a long time to come and are very well supported by the software industry through, for example, Adobe Camera Raw. File formats do change, so this remains an unknown for the medium to long term. Of course, Adobe's solution to this is the DNG (digital negative).

## Choose your storage carefully

The durability of storage mediums is hugely variable. Physical print longevity can range from several years to several millennia. Modern archival paper should see hundreds to thousands of years under the right storage conditions (see *The Black and White Handbook*, 2000 edition, by Roger Hicks and Frances Schultz).

Magnetic media (tape, floppy disk, hard disk) have long been used in computing, and tape in particular has been shown to have good durability. Take the example of the amazing photos of the planet Venus from the Soviet-era missions in the 1970s ([www.nbcnews.com/id/14786868/ns/technology\\_and\\_science-space/t/soviet-era-venus-images-get-new-life](http://www.nbcnews.com/id/14786868/ns/technology_and_science-space/t/soviet-era-venus-images-get-new-life)), where the original tapes were format-shifted and then reprocessed.

The lifespan of CDs and DVDs is variable, with CD-Rs and CD-RWs tending to be the worst after only a few decades. A clear-cut solution here is to format-shift and back up. For the diehard, 5D glass-storage beckons, although commercial products are some years away ([www.spie.org/x117492.xml](http://www.spie.org/x117492.xml)). A 1in disc of glass can store 360TB of data and withstand temperatures of up to 1,000°C. Its lifespan? A mere 13.8 billion years.

Mike Smith is a London-based wedding and portrait photographer. Visit [www.focali.co.uk](http://www.focali.co.uk).



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



© ANDREW FUSEK PETERS

## Wilderland

By Andrew Fusek Peters, Fair Acre Press, £20, hardback, 160 pages, ISBN 978-1-91104-803-1

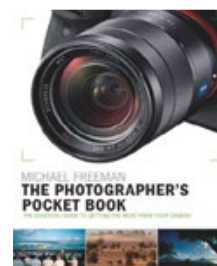


THERE has been a boom in photographers and writers taking flight from urban life to reconnect with Britain's natural spaces. Bookshelves creak with nature writing by

the likes of Robert Macfarlane and Helen Macdonald, and in the pages of this very magazine wildlife and landscape photography is in abundance. The charm and glamour of stepping onto and recording a land teeming with primitive history, and witnessing its inhabitants untethered by social concerns and problems, appeals to all of us. In this collection of wildlife imagery and writing, Andrew Fusek Peters explores the Shropshire borders. It's a project that seems not to be about an insider looking in and hoping to grab a few award-winning images, but a person using his camera to step into the world and, with some luck, bring something back that can be cherished and preserved on the most personal level. It's a lovely book and, above all things, inspiring. ★★★★★

## The Photographer's Pocket Book

By Michael Freeman, Ilex, £12.99, paperback, 256 pages, ISBN 978-1-78157-343-3



MICHAEL Freeman is one of those writers who is more than happy to occupy two camps. On the one hand he produces books that are geared more towards the experienced and professional, such as those that explore and theorise about composition. On the other, he is a writer who can expertly guide beginners through the most fundamental basics of photography. In this handy and portable volume, Freeman packs in just about everything you'll need to become more than proficient if you're thinking about getting serious about your photography, or even if you just need to take your photography up a level or two. There's something here for everyone, and that makes this book another worthy purchase from the Freeman catalogue. ★★★★★



Pay nothing until 2017 on most Sigma lenses



## 35mm f/1.4 DG HSM Art

Improve your photography with this super fast 35mm f1.4 Art lens - ideal for low light, artistic expression and bokeh effect

Our Price **£599.00** or pay **£16.35** per month

### SUPER ZOOM

18-300mm F3.5-6.3 DC MACRO OS HSM

Zoom-macro for enhanced macro photography



Our Price **£349.00**  
or pay **£9.53** per month

### PORTRAIT PHOTOGRAPHY

85mm f/1.4 EX DG HSM

Features a focal length of 85mm, ensuring a natural perspective.



Our Price **£619.00**  
or pay **£16.90** per month

### MACRO PHOTOGRAPHY

105 mm f2.8 EX DG OS HSM

Delivers superb, distortion-free images throughout its broad focus range.



Our Price **£329.00**  
or pay **£8.98** per month

### DP Quattro

Reinvention of the Camera



*Stunning image quality with Foveon X3 Direct Image Sensor*

DP0 Quattro (Ultra-wide) .... **£649.00** - **£17.72 p/m**  
DP1 Quattro (Wide) .... **£649.00** - **£17.72 p/m**  
DP2 Quattro (Standard) .... **£649.00** - **£17.72 p/m**  
DP3 Quattro (Mid-tele) .... **£649.00** - **£17.72 p/m**



### FLASH

EF-610 DG Super  
**£119.00**

EF-610 DG ST  
**£89.00**

Features a powerful Guide Number of 61 designed to work with the latest TTL auto exposure systems of all popular digital and film SLR cameras.

### HIGH PERFORMANCE

50mm F1.4 DG HSM Art Lens

A high performance, large diameter lens that has been further developed to satisfy photographers demands for superb image quality.



Our Price **£579.00**  
or pay **£15.81** per month

### WILDLIFE & SPORTS PHOTOGRAPHY

150-600mm f/5-6.3 DG OS HSM C

A lightweight hyper-telephoto zoom lens featuring high usability and outstanding optical performance. The latest fine lens in our Contemporary line.



Our Price **£749.00**  
or pay **£20.45** per month

150-600mm f/5-6.3 DG OS HSM S

Covering every essence. Portable, durable and of a high-standard - A Masterpiece of hyper-telephoto zoom lens.



Our Price **£1199.00**  
or pay **£16.90** per month

Buy Now - Pay Nothing for 12 Months, means buy now and pay in full within one year, plus a £60.00 settlement fee and you will be charged absolutely no interest. Should the balance not be paid in full you will automatically enter into a loan agreement with 24 equal payments with a representative APR of 29.8%

Clifton Cameras Ltd is registered in England & Wales 5859660. Registered Office: 28 Parsonage Street, Dursley, GL11 4AA. Clifton Cameras Ltd acts as a credit broker and only offers credit products from Secure Trust Bank PLC trading as V12 Retail Finance. Clifton Cameras Ltd is authorised and regulated by the Financial Conduct Authority. Our registration number is 64436. Credit provided subject to age and status.



[www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

Opening Hours 9:00am - 5:30pm  
Monday - Saturday







When shooting a documentary wedding, the idea is to tell the story of the big day

# Telling wedding

## KIT LIST



### ◀ Small cameras

The Fujifilm X-T1 and X100T cameras are perfect for documentary weddings. The X-T1 has a flip-down screen that allows you to get shots you may not be able to achieve by raising a camera to your eye.



### ◀ Prime lenses

Try to steer clear of zooms. There is nothing wrong with them, but by using just a couple of prime lenses you will add uniformity to your coverage. You will also start to understand the focal length and the types of images you can achieve with them.







## Kevin Mullins

Kevin is based in north Wiltshire, but photographs weddings across the UK and Europe. He specialises in a candid style of wedding photography, which emphasises the emotional and humorous elements of a wedding. You can find more of his work at [www.kevinmullinsphotography.co.uk](http://www.kevinmullinsphotography.co.uk) and [f16.click](#).

**W**edding photography styles have evolved over the years and there is, of course, no right or wrong way to shoot one. Over the past few years, for example, we've seen the rise of the vintage-style wedding. We are all very much aware of the formal and traditional style of wedding photography, and we've probably all been at weddings where we have spent more time in a group shot than actually enjoying ourselves.

Luckily, every couple getting married will have their own idea of what they want from their wedding photographs, and one style that is currently very popular is documentary wedding photography or wedding photojournalism.

When shooting a wedding like this, the idea is to tell the story of the wedding through pictures, without any direction or intervention from the photographer. And the key thing to remember is that you should be shooting in a candid manner.

This doesn't mean that the photographers who direct their clients and organise the shots are wrong – it just means that those who choose to shoot in a truly documentary style choose to do it totally candidly.

And this is more difficult than it seems.



ALL PICTURES © KEVIN MULLINS

# stories

Avoid the staid and traditional wedding images by telling a candid story of the day.  
**Kevin Mullins** explains

## ◀ Sustenance

Weddings are unpredictable, so you may be shooting for prolonged periods of time. Make sure you keep a bottle of water and some power snacks, such as peanuts, in your kit bag. It's impossible to operate at your best when your body is flagging.



## ◀ Lighting

While most documentary wedding photographers will shoot using available light as much as possible, it's important to have something in the bag for when the light is simply not there. A small LED torch is suitable, or a full flashgun – just make sure you know how to use it and when.



## ◀ Spare batteries and cards

You will shoot a lot during a documentary wedding. If you are using smaller cameras, the batteries may not last all day and you will almost certainly fill a regular memory card. Use fast memory cards such as UHS-II where possible.



Be nimble, react to the scene in front of you and then move on



Work hard on your composition to make your images different from everyone else's



➤ When you have a gorgeous bridal prep room and the make-up artist decides to prepare the bride in the bathroom, sometimes it's difficult not to interject. However, the plan is to tell the true story of the day, and that day must be allowed to flow completely naturally.

## Observation

When you are commissioned to photograph a wedding – and perhaps this is true for any type of photography – you are chosen because of your eye for the frame. The clients have selected you based on your portfolio. They love the types of images you are capturing.

What does this mean? Well, it means they are not selecting you because of your camera-operating skills. They are selecting you because they like the moments you see at weddings and how you chose to photograph them.

Being a documentary wedding photographer is far more than understanding how your camera works, or how flashguns operate. It's about people-watching and understanding the dynamics of the guests.







Emotion is what drives weddings and it's crucial that you capture these moments

## Behind the scenes Overcoming difficult conditions

SHOOTING this image (right) proved a little problematic for a few reasons. While the light was good inside the barn, the bride and groom were standing in front of a very large full-height glass window. This meant that the subjects were swamped with light and I had to use the camera's spot metering and exposure compensation to get a correct exposure.

Additionally, the pastor had indicated he was happy for me to photograph from the front, but he did not wish to hear any 'clicks of the camera'. Luckily, the Fujifilm cameras I use have an electronic shutter mode, which I can resort to when I need silence. In this case, as the bride and groom were deep in prayer, I was able to shoot this image not only in silence, but also from my hip, which helped me respect the moment more.

Thanks to the electronic viewfinder (where you can see the live exposure), I could check my exposure and shoot the image safe in the knowledge that the moment had been captured. In post-processing, very little needed adjusting as I could see exactly how the image would come out of the camera.





Try to avoid a standard formula for shots – capture what's in front of you instead



## Listening

➤ Almost as important as seeing is listening. When you are shooting a wedding with a documentary approach, it's important to be on your toes at all times. You can usually tell if a small group has formed that is perhaps a little more gregarious than the rest by simply listening. Is somebody about to tell the punchline of a joke? Is dad gearing up for a very emotional part of the speech? Honing these skills will give you a better chance of capturing the right moment.

## Emotion

Human emotion is what drives weddings. There are few events more emotional in most people's lives and it's really important to try to capture that in the storytelling element of your wedding coverage.

Be ready for when the bride and groom exit the wedding room as this is when all their close family will rush forward to hug them. Make sure you are in a good position to capture these moments.

Be quick with your camera skills. Move in very quickly, take the shot and then retreat, allowing the moment to continue uninterrupted by you. If you linger, the subjects will react to you and the moment will have gone away.

## Be different

At almost every wedding there will be guests with camera gear to rival you and your set-up. And even if this isn't the case, almost every guest will have a mobile phone with a camera or a small point-and-shoot camera out all the time.

Try to make your images different from the rest by using good natural light, metering accordingly (spot metering in harsh sunlight can be very powerful),

using low angles and thinking more about your composition. Don't simply shoot from the standing upright position as everybody else is. Get your knees dirty if necessary, and get the bride and groom images that none of their guests would have even considered trying to achieve.

## Remember it is a story

A good documentary of any kind will have a start, a middle and an end. It will also answer the core questions of who, why, what, where and when.

When shooting, remember you are there to give a concise record of the day, so your images should stand together to tell the story but also stand up individually as moments in time.

A good documentary wedding photographer will not just take endless 'headshots in a natural way' using a

70-200mm lens. A good documentary photographer will link each section of the day together with cornerstone images, such as venue shots, transportation and guests moving between locations. They will also strive to incorporate details such as the weather to help weld the components of the day into a coherent set of images that tell the whole story.

## Keep it simple and light

While you can use any camera to shoot a good documentary wedding, you will have a better chance of getting those fleeting moments very quickly if you use smaller DSLRs or mirrorless cameras. Try to stick to a couple of focal lengths, such as 35mm and 85mm. The less you're changing lenses and worrying about gear, the more opportunity you will have to capture those killer images.

AP

## KEVIN'S TOP TIPS



## Position

Use your skills as a photographer to position yourself accordingly for the image you are about to capture. For example, get down low to shoot children, rather than shooting down at them from above.



## Light

It's imperative to understand the way ambient light works. If you have a ceremony at 4pm in December, the light is going to be much more difficult to work with. Use of metering can create a more dramatic image that has impact.





A good documentary has images that show a start, a middle and an end



Keep it simple by working with only a couple of lenses for the entire day

**‘Remember you are there to give a concise record of the day – images should stand together to tell the story’**

## What is candid?

THE WORD candid is derived from candour, and candour is described in the dictionary as ‘the quality of being honest and telling the truth’.

So, if photographers take it upon themselves to control the moment, tell people to smile, direct them or stage the elements of the photograph in any way, it can’t be classed as a candid moment.



## Get in close

Using small cameras will allow you to be nimble and react to the environment around you. Observe and listen, move in close, raise the camera and shoot, then remove yourself from the scene to let the moment run its course.



## Humanity

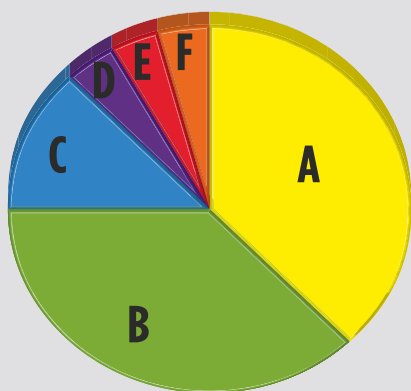
Weddings are all about humanity – and it is everywhere. Even if you think the wedding is boring, there will be emotion in the form of human touch, smiles, hugs and kisses. Keep an eye out for these moments.



## Story

Remember to use wide scene-setting images to tell the story of the day. You will be looking to answer who, why, where, when and what. Wide shots can often allow more context into the frame.





### In AP 21 May, we asked...

What camera would you take on a European city break?

### You answered...

<b>A</b> DSLR	<b>38%</b>
<b>B</b> CSC	<b>37%</b>
<b>C</b> Enthusiast compact	<b>13%</b>
<b>D</b> Bridge	<b>4%</b>
<b>E</b> Travel zoom compact	<b>4%</b>
<b>F</b> Other	<b>4%</b>

### What you said

'I'm on holiday in Italy now. I left my Canon EOS 5D Mark III at home and took my Panasonic Lumix DMC-TZ70 with no regrets'

'My aim in my photographic life is to travel as light as possible, so no two cameras, five lenses, a flashgun and tripod for me. For a photographic weekend, I use my Panasonic Lumix DMC-G1 with a long zoom. For a general weekend I use my Canon PowerShot G1 X'

'Probably my Canon EOS 600D with the EF-S 15-85mm lens. I usually regret it if I don't take it'

'I would take my Sony Cyber-shot DSC-RX100 III, with no back-up and certainly no DSLR unless I knew that I surely would want one'

**Join the debate on the AP forum**

### This week we ask

Do the video features of a camera affect your purchasing decision?

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



**LIFE @LIFE**

It's not often you see a superstar with his parents and a pet cat, which is why this archive photo of Frank Zappa caught our eye!



Follow @AP\_Magazine on Twitter to keep up to date with all the news, reviews and more

# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Provocative and evocative

I would like to express how outstanding I found both the idea and execution of Nick Brandt's project highlighting the plight of animals and lost habitat in East Africa (AP 21 May). We should all be able to identify with this whatever country, landscape or background we come from. Nick chose East Africa, but each of us should be stimulated to look to our own patch, as well as support those working in conservation areas.

While change and industrialisation are inevitable in poor and disadvantaged parts of the world to provide work and food for growing populations, we, in the more advanced economies, have a responsibility as we have already made these mistakes. In some part, we are making inroads into redressing these mistakes by the careful reintroduction of rare or locally extinct animals and by creating more reserves.

Nick Brandt's images are both provocative and evocative, and ultimately depressing, but I feel they achieve their aim of challenging the viewer and stimulating a



This picture titled 'Alleyway with Chimpanzee, 2014' highlights the chimpanzee's loss of habitat and the fetid state of the town now

desire to change things for the better. It is impossible for me as an Englishman to be critical of anything in East Africa as we have already destroyed many habitats in the UK. However, Nick's photographs make us all feel that we should do something and do it now! While I doubt the lost habitats Nick highlights will be recovered, his images will surely make many think twice.

This is a great and very worthwhile piece of photography and one that could be emulated elsewhere. Perhaps many local projects with a similar theme and aim may now appear. I certainly hope so.

**Ian Peter Douglas, Devon**

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



## Win!

With Ultra High Speed performance, the waterproof Samsung 32GB EVO Micro SDHC card, Class 10, Grade 1, offers up to 48MB/sec transfer speed. Visit [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Film-era lenses

It was interesting to read the articles on using film-era lenses on DSLRs (AP 23 April). As a Pentax user, I simply attach any K-mount lens to my camera. M42 and M39 lenses are no problem, either, via an adapter (yes, you can reach infinity focus and your mirror won't get in the way). If you want your camera to meter for you, press the 'green button'. Some of my best photos have been taken with older manual lenses, and I often prefer them to modern lenses. Pentax in-body stabilisation is handy too.

**Adrian Mills, East Sussex**

**Being a Pentax user and using M42 and M39 lenses**

**and adapters, you've hit the sweet spot, with excellent functionality with these classic optics – Phil Hall, technique and features editor**

### The four categories

After re-reading several back copies of AP recently, something emerged that should have been obvious before. Photographers are an eclectic mix, once you spot the pattern, comprising four categories in the main, and AP does well to cover this.

We're talking about casuals, committed, challengers and celebrated, with each adding a certain dimension. The casuals are mainly high-days-and-holidays shooters, and not usually kit-focused. The

committed see photography as a mainstream pastime worth serious investment and are kit sensitive, possibly with club membership added. Challengers go one step further to show their competitive spirit by raising personal standards to gain recognition. The celebrated are those who have made their mark with due recognition, then share their skills or knowledge to help others. I wonder how many comparable large-scale activities have achieved the same impact on our social history as photography?

**Mark Lewis, via email**

**There are certainly different tribes within photography. It is a craft from which many**



people will get many different things – **Richard Sibley**, deputy editor

## Long-life card

Having recently retired, I decided to take some photographs with my old Canon EOS 50D and assorted lenses. When I checked my card wallets to see if I had a CompactFlash card, I was astounded to find the first card I ever bought.

Back in the early 2000s, I had a Canon EOS 5 film camera so didn't need such cards. But as a cycle-race organiser I was frustrated by the size of the floppy disks for storage, so when CF cards came out I saw them as the much-needed external storage. Buying the TwinMOS 256MB card for £72 at a local computer fair seemed a snip at the time! Now you can get a fast 256GB card for the same money, but at that time the 256MB card was the bee's knees. It came with a warning about not to overwrite data more than about 1,000 times, but 15 years later it is still going strong. And while it's no good for cameras any more, it has spent a lot of time in an HP printer logging 200–300 scans before being emptied to an external drive and reset for more work.



© CHRIS DUNHAM

## Flower carpets to celebrate the Feast of Corpus Christ in Tenerife

I have been lucky with the cards I have bought over the years, be they SanDisk, Lexar or Transcend, and while they do the business in my cameras now, the TwinMOS is still my most used card after all these years and the one I use daily. It will never be value for money, but it will always be the one I turn to when needed. I just hope it will last me out!

**Pete Sutton,**  
**West Yorkshire**

**I can beat that, Pete. When we recently moved offices I came across my 8MB CompactFlash card and a now defunct 4MB SmartMedia card! Admittedly, I don't think they will see much use, as I would struggle to save even a single JPEG image on them, let alone a raw file! – Richard Sibley,**  
**deputy editor**

## Flower power

Any AP reader planning a holiday in Tenerife next year might like to head to La Laguna in the north of the island, camera in hand, to enjoy the glorious spectacle of the traditional flower carpets locals make to celebrate the Feast of Corpus Christi. They use petals and different-coloured volcanic soils from the island's Mount Teide to carpet the pavements with amazing designs. The town itself has many historic buildings and is filled with photographic potential. Next year the date of the religious festival is 15 June.

**Chris Dunham (Ms),**  
**Leicester**

**If you're planning a trip abroad, check the dates of carnivals and festivals on the website: [www.bugbog.com/festivals](http://www.bugbog.com/festivals) – Richard Sibley,**  
**deputy editor**

## In next week's issue On sale Tuesday 14 June

# Whatever the weather

We review a selection of images from Landscape Photographer of the Year that focus on the weather

## Shoot less, see more

Try shooting abstract images to free up your imagination and see things in a new light

## Sony Cyber-shot DSC-RX10 III

We test the latest superzoom bridge camera from Sony

## Sigma 50-100mm f/1.8

We review Sigma's latest APS-C-format zoom offering a large f/1.8 aperture

## Contact

**Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF**  
**Telephone** 01252 555 386  
**Email** [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com)  
**Picture returns: telephone** 01252 555 378  
**Email** [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com)

## Subscriptions

**Enquires and orders email** [help@magazinesdirect.com](mailto:help@magazinesdirect.com)  
**Alternatively, telephone** 0330 333 1113 **overseas** +44 330 1113 (lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)  
One year (51 issues) UK £150.55; Europe €259; USA \$338.99; Rest of World £221.99

## Test Reports

Contact OTC for copies of AP test reports. **Tel:** 01707 273 773

## Advertising

**Email** [paul.ward@timeinc.com](mailto:paul.ward@timeinc.com)  
**Inserts**  
**Call** **Mona Amarasakera, Canopy Media**, on 0203 148 3710

## Editorial team

<b>Group Editor</b>	Nigel Atherton
<b>Group Editor's PA</b>	Christine Lay
<b>Deputy Editor</b>	Richard Sibley
<b>Technical Editor</b>	Andy Westlake
<b>Deputy Technical Editor</b>	Michael Topham
<b>Features &amp; Technique Editor</b>	Phil Hall
<b>Senior Features Writer</b>	Oliver Atwell
<b>News Editor</b>	Chris Cheesman
<b>Production Editor</b>	Lesley Upton
<b>Chief Sub Editor</b>	Jolene Menezes
<b>Art Editor</b>	Sarah Foster
<b>Studio Manager</b>	Andrew Sydenham
<b>Picture Researcher</b>	Rosie Barratt
<b>Online Manager</b>	Karen Sheard
<b>Digital Production Editor</b>	Jacky Porter
<b>Video Production</b>	John Layton
<b>Photo-Science Consultant</b>	Professor Robert Newman
<b>Senior contributor</b>	Roger Hicks

**Special thanks to The moderators of the AP website** Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

## Advertising

<b>Head of Market</b>	Paul Ward	01252 555 342
<b>Head of Market</b>	Justeen Jones	01622 861 148
<b>Account Manager</b>	Liz Reid	01252 555 354
<b>Media Advisor</b>	Lucy Willans	01252 555 348
<b>Media Advisor</b>	Tommy Sullivan	01252 555 344
<b>Production Coordinator</b>	Dave Smithers	0203 148 2674

## Marketing

**Marketing Manager** Samantha Blakey 01252 555132

## Publishing team

<b>Chief Executive Officer</b>	Marcus Rich
<b>Group Managing Director</b>	Oswin Grady
<b>Managing Director</b>	Simon Owen
<b>Group Magazines Editor</b>	Garry Coward-Williams

**Printed in the UK by Polestar Group**  
**Distributed by Marketforce**, 5 Churchill Place, London E14.  
**Telephone** 0203 787 9001

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2016 Amateur Photographer (Incorporating Photo Technique & Camera Weekly) Email: [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £150.55 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

**Time Inc.**







Soho, London,  
17 January 1964,  
by Terry O'Neill

# Clicks & Stones

In the 1960s, young photographers **Terry O'Neill** and **Gered Mankowitz** documented the rise of rock band the Rolling Stones, and now many of the resulting images feature in a new book, *Breaking Stones*. They spoke to Steve Fairclough about those amazing years

In the studio, by  
Gered Mankowitz







© ICONIC IMAGES/TERRY O'NEILL

© ICONIC IMAGES/TERRY O'NEILL

© BOWSTR LTD/GERED MANKOWITZ



**Above:** A rehearsal for ABC's *Thank Your Lucky Stars* TV pop music show, 1964, by Terry O'Neill

**Left:** The band relax, by Gered Mankowitz



In a career dating back to the early 1960s, Terry O'Neill has shot portraits of many of the world's most famous rock stars, actors, royals, politicians and personalities. While working on an airline's photographic unit, his career took off when his picture of a sleeping politician was published in the *Daily Sketch*. He moved into newspapers and documented the explosion of youth culture in the 1960s, including the rise of the Beatles and the Rolling Stones. His photographs have been exhibited around the world and now, aged 77, he is still busy working on book and exhibition projects. To find out more, visit [www.iconicimages.net](http://www.iconicimages.net)



© BOWSTR LTD/GERED MANKOWITZ

The pop culture of Britain took off in the early 1960s with bands such as the Beatles and the Rolling Stones winning hearts and fans across the world with their style, good looks and self-penned hits. At the same time, a crop of young British photographers – the likes of Bailey, Donovan and Duffy – were also catching the eyes of a worldwide audience with their fresh and inventive celebrity, fashion and music photography.

The marriage of music and imagery was epitomised by the work of photographers such as Terry O'Neill and Gered Mankowitz, both of whom were instrumental in documenting the formative years of the Rolling Stones.

One of Terry O'Neill's big breaks partly came out of the death of his *Daily Sketch* colleague Brian Fogarty, who was killed in a plane crash on the way to shoot a celebrity wedding. Terry was asked to take Brian's job.

Terry recalls what happened next: 'I walked in there and I said to Len Franklin, who was the *Daily Sketch* picture editor, "I don't know what I'm doing here", and he said, "We think youth is on the rise and is going to change the world. We want you to photograph that".'

Terry's first assignment was to photograph the Beatles recording at London's Abbey Road Studios.

'They were doing *She Loves You*, or whatever their first hit was. That image was published and the paper sold out. Then the phone rings and it's Andrew Loog Oldham, the Rolling Stones' manager. That's how I got to take all those images in the book. I started at the top, and I never looked back.'

#### A musical connection

Terry had a close affinity with music before becoming a photographer.

'I was a jazz musician, playing professionally at the time,' he says. 'I was playing in the American Air Force bases and in London







© ICONIC IMAGES/TERRY O'NEILL

➤ jazz clubs at the weekend. So that's why the *Daily Sketch* took me on. They wanted someone young and who could get on with young musicians. I was playing modern jazz, but I loved the blues. I used to go and listen to this group down in Richmond, who were the Rolling Stones, so I knew who they were when I got the phone call. I loved the blues so it was right up my street. In fact, I think their music was better then than it is now.'

Terry was also very close in age to the Stones. 'I was a year older than Bill Wyman, so I was the oldest one,' he says. 'We all used to go to The Ad Lib Club in London. We used to sit there talking about what we were going to do when all this was over.'

'We were all convinced we'd been given this chance and in a couple of years it would go back to what it was like before, and we'd have to get a proper job. Keith Richards never thought it was going to last and I remember Ringo Starr wanted to open a chain of hairdressers for his old lady. It was so funny.'

Terry recalls: 'At the time I was shooting 35mm mostly, but I did shoot some stuff on a Rolleiflex. The 35mm was with a Canon 7 rangefinder, with an f/0.95 lens. I loved that camera. It had a trigger handle at the bottom – it was a fab little camera.'

He was mainly shooting in black & white and admits: 'I always prefer black & white. I did take some early colour. There were lots of pop magazines around in the 1960s, like *Rave* and *Fabulous*, and when I used to do the black & whites of the Stones I'd shoot a roll of colour and flog it to them. The market for pictures was incredible.'

Initially, Terry did his own printing, but admits that as his career went on and he started travelling the world, it was a job he couldn't continue. 'I'd use good printers,' he says. 'I couldn't work all day and print all night.'



© ICONIC IMAGES/TERRY O'NEILL

**Top left: Portrait of Mick Jagger in July 1964, by Terry O'Neill**

**Above: Outside the Tin Pan Alley Club in London, 1963, by Terry O'Neill**

### Shooting and choosing the images

Terry has no idea exactly how many images he shot of the Rolling Stones. 'I just shot them any time Oldham rang me,' he says. 'I shot them maybe 20 times in those two years [from 1963 to 1965]. It was thousands and thousands of images.'

'The Rolling Stones were different from the Beatles. The Stones were five individuals, but with the Beatles you always felt they were one – they were always together, and they spoke and joked around as one. The Stones had their own personalities – that was the difference I found between the two groups.'

So did this individuality help Terry when he was photographing the Rolling Stones? 'It did in one way because I never really thought I got a great shot of the Beatles, but I

did quite like some of the Stones stuff, like when they're going off to rehearse in the Donmar Studios with all their suitcases [see pages 18-19]. I mean, you didn't get chances like that with the Beatles. I love those types of pictures. You never see pictures of bands like that any more. It's all junk now.'

'The Stones had never really been photographed before and to treat them as "top stars" you had to use your imagination, so that's what happened.'

'I was friendly with Bill [Wyman], Keith [Richards] and Charlie [Watts]. Mick [Jagger] and Brian [Jones] I wasn't that close to. But there was always respect between us all because I was really something. I was a young kid who could get people's pictures in the newspaper, and that was really





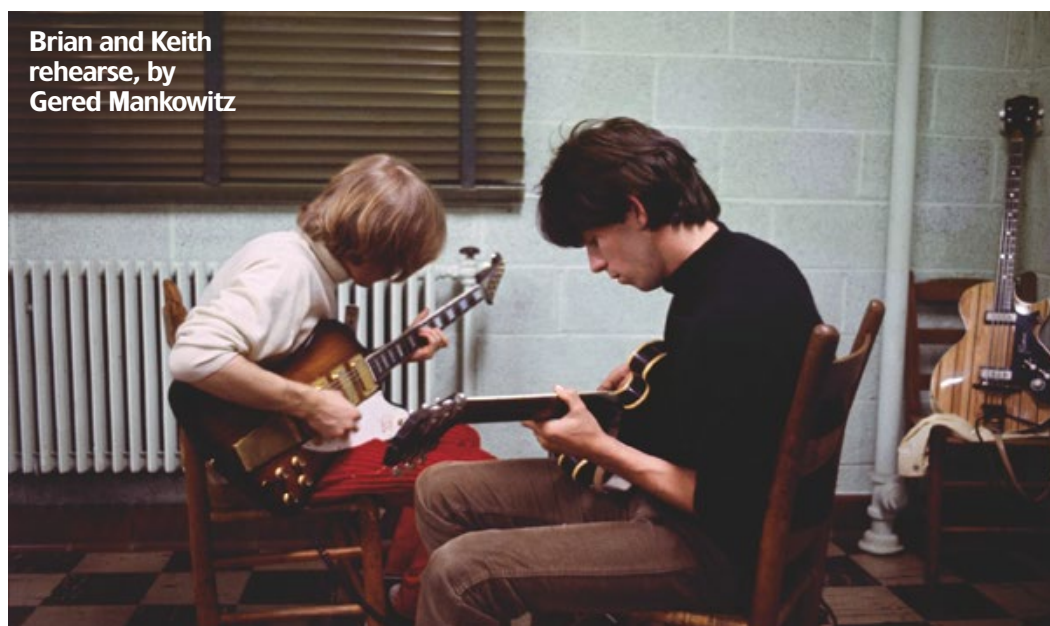
© BOWSTIR LTD/GERED MANKOWITZ



Crowds of fans held back by police, by Gered Mankowitz



Gered Mankowitz began his professional career aged 16, shooting architecture in Barbados. He worked with fashion photographer Alec Murray in Paris and with showbiz portraitist Jeff Vickers in London. One of his shots was used on the cover of singing duo Chad and Jeremy's album in 1963, and he has since carved out a successful career as a music photographer, photographing artists such as Jimi Hendrix, the Rolling Stones, Elton John, Kate Bush and Duran Duran. He was awarded an Honorary Fellowship of the Royal Photographic Society in 2016 and now spends most of his time working on his archive and personal projects. To find out more, go to [www.mankowitz.com](http://www.mankowitz.com)



Brian and Keith rehearse, by Gered Mankowitz

© BOWSTIR LTD/GERED MANKOWITZ

### Mankowitz comes on board

The success of Terry O'Neill's career actually helped to open the door for Gered Mankowitz to shoot the Rolling Stones.

'When I went to America for the first time, Gered Mankowitz took over with the Stones,' Terry explains. 'I did 1963-65, and then he was around and I think he worked with them a lot. That's how the book came about.'

Gered explains: 'In 1964 I met [the singer] Marianne Faithfull socially, and immediately wanted to photograph her. She was managed by Andrew Loog Oldham.'

'I photographed her on London's Wimbledon Common and in the recording studio, but it was the shot of Marianne inside The Salisbury, a pub on St Martin's Lane in Covent Garden, that got Andrew's attention. He asked if I would shoot the Stones, who he also managed.'

A meeting was arranged between Gered and the band in late 1964 and a shoot was set up for early 1965 at Gered's small studio in Mason's Yard, London.

'Those first Mason's Yard shots

were used on a tour programme, record covers and the press,' recalls Gered. 'I was 18 years old when I first started shooting with the band, and although I was confident, I wasn't very sophisticated in my technique. I am delighted with the images, though, and, looking back, believe that in many ways my lack of experience gives the images their particularity and energy.'

'A few months later I got a call from Andrew, asking if I wanted to go to America with the Stones to photograph the tour. I was just bowled over! It was pretty exciting to be asked to go to America; my first trip there. It was the land of our dreams.'

'All I wanted to do was focus on music photography. Music was my world and everyone in it was around my age. Working with the Stones really underscored my focus and gave me opportunities to pursue a rock music photo career.'

Although very excited to get his big break on tour with the Stones, Gered admits: 'The gigs were so badly lit that it was really difficult to get a good exposure.'



important. It was like getting a TV show of your own.'

Terry admits he often goes through his back catalogue of photographs, as he did when choosing an edit for the *Breaking Stones* book.

'It was fabulous to go through them because there are shots you forget,' he says. 'I just photographed the Stones as they were – that was my style – so it fitted in great for me.'

He is honest about being in the right place at the right time.

'I had no idea I was going to end up where I ended up in life,' adds Terry. 'It was just fate, really. I can't believe the first time I photographed the Beatles and the Rolling Stones, and then in 1966 and '67 I worked with Frank Sinatra.'

'I've had an unbelievable career, really. Nobody could have a career like that any more.'





B1



B4



B7



B10



B2



B5



B8



B11



B3



B6



B9



B12

© BOWSTIR LTD/GERED MANKOWITZ



You have to remember, most of these concert venues were not designed for rock bands. They were sports venues, not theatres, so Mick would often be in the only spotlight and the rest of the band in semi-darkness. That's why I tried to shoot into the light, just to get something atmospheric.'

### Film and camera choices

As for his camera gear, Gered reveals: 'I used a Hasselblad 500C from my earliest sessions, and always shot medium format where I could. If I needed to shoot 35mm I used a Nikon F.'

'My favourite Hasselblad lens was the 50mm Distagon, but I used whatever I felt was most suited to the task at hand. My film of choice was [Kodak] Tri-X, but I used Ilford HP5 a lot, as well. I don't think we had a whole lot of choice when it came to colour – Kodak Ektachrome was my first choice.'

'Back in the 1960s, the bulk of the media dealt in black & white images, and therefore the majority of what I shot was always in black & white, although I usually covered most sessions in colour as well.'

'Unfortunately, the original colour transparencies were distributed to the media, used for reproduction

**A contact sheet showing a studio shoot with the band, by Gered Mankowitz**

and were not returned, so they were lost. The bulk of the black & white negatives were kept in my archive.'

Of the US tour, Gered says that it was, photographically speaking, a frustrating assignment. This was mainly because, by his own admission, he wasn't technically very confident and on top of that the light was so poor.

'I'd send over bundles of film to the studio in London for processing and they would send the proofs over to Andrew Loog Oldham,' says Gered. 'I got a little feedback, but I didn't see any of the photographs until I got back.'

For the book, Gered says: 'I went through thousands of images to come up with a selection that suited the concept of the book. I saw the Stones as being the band I wanted to be part of, and felt completely at one with them.'

'I think my youth contributed in many different ways to the success of my work with the band, and why so many of the images remain important to their history.'

### Tragedy and album covers

Following the 1963-65 period, Terry O'Neill only shot the Rolling Stones one more time, after the death of the band's original leader, Brian

Jones. Meanwhile, Gered Mankowitz went on to work with the Stones for a few more years, and even shot the covers of several of their albums, including 1967's *Between the Buttons*.

For people who are considering buying *Breaking Stones*, what should they be looking out for in the book and in the pictures?

Terry advises: 'Just enjoy a world that doesn't exist any more. The readers will never see a band like the Rolling Stones so exposed – exposed, that's an interesting word – like they were. They'll never show that any more. It's the last of a world where the public will see anything like that.'

AP

*Breaking Stones 1963-1965: A Band on the Brink of Superstardom*, by Terry O'Neill & Gered Mankowitz, is published and distributed by ACC Editions (ISBN: 978-1-85149-816-1). The book is usually priced at £29.95, but *Amateur Photographer* has teamed up with the publisher to offer a special 40% discount on the cover price for readers of the magazine, making the book just £17.97 (plus £4 p&p).



To take advantage of this superb special offer, just go to: [www.antiquecollectorsclub.com/uk/store/register](http://www.antiquecollectorsclub.com/uk/store/register) and enter the promotional code STONES40 upon purchase.



# SIGMA

Introducing SIGMA's second APS-C format zoom lens offering a large F1.8 aperture throughout the zoom range.

## **A** Art **50-100mm F1.8 DC HSM**

Petal type lens hood and padded case included.  
Available for Sigma, Canon and Nikon AF cameras.  
**Made in Japan**



**Mount Conversion Service**  
Change your mind? Change your mount.  
Mount Conversion Service. Only by SIGMA.





# Grays of Westminster®

Exclusively... **Nikon**



Nikon D5

## THE HOUSE OF **Nikon**

### SPRING CASHBACK FROM **Nikon**

Starting today, 17th March until 29th June inclusive we are pleased to offer the following lens cashback deals from Nikon:

Category	Model	Amount
DX Lens	AF-S DX NIKKOR 12-24mm f/4G IF-ED	£150
	AF-S DX NIKKOR 17-55mm f/2.8G IF-ED	£150
FX Lenses	AF-S NIKKOR 24mm f/1.4G ED	£150
	AF-S NIKKOR 35mm f/1.4	£150
	AF-S NIKKOR 58mm f/1.4G	£150
	AF-S NIKKOR 85mm f/1.4G	£150
	AF-S NIKKOR 80-400mm f/4.5-5.6G ED VR	£150
	AF-S NIKKOR 14-24mm f/2.8G ED	£150
	AF-S NIKKOR 24-70mm f/2.8G ED	£150
	AF-S NIKKOR 24-70mm f/2.8E VR	£150
	AF-S NIKKOR 70-200mm f/2.8G ED VR II	£150
	AF-S NIKKOR 16-35mm f/4G ED VR	£115
	AF-S NIKKOR 24-120mm f/4G ED VR	£115
	AF-S NIKKOR 70-200mm f/4G ED VR	£115

Once any of these lenses have been purchased you may claim your cashback directly from Nikon by visiting: <https://nikon.co.uk/sites/promotions>

## 0% OR LOW INTEREST FINANCE

No deposit Required  
☎ 020-7828 4925  
For full details



### NIKON DIGITAL CAMERAS

Nikon D5 DSLR body.....	£5,199.00
Nikon D810A (Astrophotography) DSLR body.....	£2,699.00
Nikon D810 DSLR body.....	£2,145.00
Nikon D810 + MB-D12 Grip Kit.....	£2,425.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,445.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,335.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,625.00
Nikon MB-D12 Grip for D810.....	£285.00
Nikon D750 DSLR body.....	£1,385.00
Nikon D750 + MB-D16 grip Kit.....	£1,595.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,719.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£1,939.00
Nikon D610 DSLR body.....	£999.00
Nikon D610 + MB-D14 Grip Kit.....	£1,179.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor MB-D14 Grip for D610.....	£1,950.00
Nikon D500 DSLR body.....	£1,729.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,479.00
Nikon MB-D17 grip for D500.....	£429.00
Nikon D7200 DSLR body.....	£739.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£889.00
Nikon D7200 + MB-D15 Grip Kit.....	£955.00
Nikon D7100 DSLR body.....	£589.00
Nikon D7100 + MB-D15 Grip Kit.....	£790.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£775.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D5500 body only.....	£499.00
Nikon D5500 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£559.00
Nikon D5500 18-140mm f/3.5-5.6G VR DX Kit.....	£735.00
Nikon D5300 DSLR body.....	£379.00
Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£449.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£599.00
Nikon D5200 DSLR body.....	£299.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR II DX Kit.....	£369.00
Nikon D3300 DSLR body.....	£229.00
Nikon D3300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£299.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£1,895.00
Nikon Df DSLR body, chrome or black finish.....	£1,775.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition.....	£5,000.00

### NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£725.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£499.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£619.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£375.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£345.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£139.00
Nikkor VR 10-30mm f/3.5-5.6 PD-Zoom.....	£199.00
Nikkor VR 30-110mm f/3.8-5.6.....	£165.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£689.00
1 Nikkor AW 10mm f/2.8.....	£229.00
1 Nikkor 10mm f/2.8.....	£159.00
1 Nikkor 18.5mm f/1.8.....	£129.00
1 Nikkor 32mm f/1.2.....	£549.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£469.00
Nikon SB-N7 Speedlight.....	£129.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

### NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon 1 J5 + 10-30mm PD Zoom Lens – Black.....	£375.00

### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£495.00
AF-S 35mm f/1.8G DX.....	£145.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£619.00
AF-S 12-24mm f/4G IF-ED DX.....	£839.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£755.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£465.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,075.00
AF-P 18-55mm f/3.5-5.6G VR DX.....	£199.00
AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£125.00
AF-S 18-55mm f/3.5-5.6G VR II ED D.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£189.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£395.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£525.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£699.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£495.00
AF-S 55-200mm f/4-5.6G DX ED VR II.....	£225.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£249.00

### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,189.00
16mm f/2.8D AF Fisheye.....	£615.00

20mm f/2.8D AF.....	£449.00
24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£219.00
35mm f/2D AF.....	£239.00
50mm f/1.8D AF.....	£99.00
50mm f/1.4D AF.....	£225.00
105mm f/2D AF-DC.....	£765.00
135mm f/2D AF-DC.....	£975.00
180mm f2.8D AF IF-ED.....	£635.00

### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£539.00
AF-S 24mm f/1.8G.....	£579.00
AF-S 24mm f/1.4G ED.....	£1,475.00
AF-S 28mm f/1.8G.....	£465.00
AF-S 35mm f/1.4G.....	£1,290.00
AF-S 35mm f/1.8G ED.....	£369.00
AF-S 50mm f/1.4G IF.....	£339.00
AF-S 50mm f/1.8G IF.....	£159.00
AF-S 58mm f/1.4G.....	£1,199.00
AF-S 85mm f/1.8G.....	£349.00
AF-S 85mm f/1.4G.....	£1,139.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,345.00
AF-S 16-35mm f/4G ED VR.....	£839.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,295.00
AF-S 18-35mm f/3.5-4.5G.....	£515.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,275.00
AF-S 24-70mm f/2.8E ED VR.....	£1,725.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£365.00
AF-S 24-120mm f/4G ED VR II.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£669.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,669.00
AF-S 70-200mm f/4G VR IF-ED.....	£990.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£419.00
AF-S 80-400mm f/4.5-5.6G VR II ED.....	£1,779.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,849.00
AF-S 200-500mm f/5.6E VR ED.....	£1,165.00
AF-S 200mm f/2G VR II IF-ED.....	£4,049.00
AF-S 300mm f/4E PF ED VR II.....	£1,390.00
AF-S 300mm f/2.8G VR II IF-ED.....	£3,989.00
AF-S 400mm f/2.8E VR FL ED.....	£8,390.00
AF-S 500mm f/4E FL ED VR.....	£7,890.00
AF-S 600mm f/4G VR IF-ED.....	£6,495.00
AF-S 600mm f/4E FL ED VR.....	£9,490.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£12,425.00
TC-14E III 1.4x teleconverter.....	£390.00
TC-17E II 1.7x teleconverter.....	£299.00
TC-20E III 2x teleconverter.....	£329.00

### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£199.00
60mm f/2.8D Micro.....	£359.00
AF-S 60mm f/2.8G ED Micro.....	£419.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£359.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£629.00
200mm f/4D AF Micro IF-ED.....	£1,169.00

### NIKON SPEEDLIGHTS

SB-5000 Speedlight.....	£469.00
SB-700 Speedlight.....	£215.00
SB-500 Speedlight.....	£185.00
SB-300 Speedlight.....	£99.00
SB-R1C1 Close-Up Commander Kit.....	£499.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
35mm f/2.8 Nikkor.....	£615.00
28mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00

### ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

### SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,375.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,345.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,199.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E:Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925





PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

 **020-7828 4925**

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



## **Nikon D500** WE HAVE BEEN EXPECTING YOU...

- New 20.9mp DX format sensor.
- 153 Autofocus point system with 99 cross-type AF sensors.
- Up to 10 frames per second in Continuous High speed shooting mode.
- 200 NEF (RAW) file capacity buffer allowing for never before possible continuous shooting capabilities.
- A standard ISO range of 100 to 51,200, extendable up to 1,640,000 ISO equivalent.
- Thanks to a brand new EXPEED 5 processor one can shoot at high ISOs with low noise.
- A new 2359k-dot LCD touch screen which offers touch operation in review and Live View modes.
- 4K/UHD high definition D-Movies (3840x2160 pixels) can be recorded at 30p/25p/24p as well as 50p and 60p in (full HD) 1080p, and the camera offers clean HDMI output in all qualities.
- Fitted with XQD and SDHC card slots as standard to handle the camera's 200 RAW file frame bursts.
- Compatibility with Nikon's new wireless Snapbridge technology which allows for seamless viewing and sharing of photos to a smart device, even while the camera is switched off.

Nikon D500 DSLR body £1,729.00 inc. VAT



**ORDER YOUR D500 TODAY**  
**020-7828 4925**





## Our version

Two lights were used for our recreation. The key light came in from top right, with barn doors to direct it, while a second light was positioned to the left and angled upwards with a softbox for fill.





## The original

### Twiggy

Terence Donovan, 1966

While it may look like it was taken for a *Vogue* cover shoot, this photo of Twiggy was from an unpublished frame from a fashion shoot for an issue of *Woman's Own* in 1966. The simple yet striking concept couldn't be more hardwired to the Swinging Sixties and the new wave of fashion photography that Donovan and his peers were creating. Strong and confident, it's an image that confronts the viewer and suggests Britain, thanks to the presence of the Union Jack, is at the forefront of fashion.



© TERENCE DONOVAN. SPEED OF LIGHT IS ON DISPLAY AT THE PHOTOGRAPHERS' GALLERY FROM 15 JULY (WWW.TPG.ORG.UK)

## Classics Revisited

# Twiggy

By Terence Donovan

**Phil Hall** and **Andrew Sydenham** recreate Terence Donovan's legendary shot of Twiggy

**T**erence Donovan and his peers David Bailey and Brian Duffy, nicknamed The Terrible Three by the press, would transform fashion photography in the '60s, bringing a new spontaneity and swagger to the genre that hadn't been seen before.

Like Bailey and Duffy, Donovan came from a working-class East London background. He opened his first studio aged just 23. Early success came with a shoot of men's fashion for *Man About Town* in 1961, and for the same magazine a year later, a series of portraits of actress Julie Christie. His informal, almost voyeuristic style, thanks to Christie's gaze never meeting the lens, was groundbreaking.

Alongside his editorial work, Donovan's

commercial workload steadily grew. This would see him run a well-oiled professional practice, with multiple sittings in a single day not unheard of.

In 1996, at the age of 60, Donovan took his own life. It was a shock for those who saw this enormously talented man disappear into his studio and kill himself. It transpired at the inquest that he'd been taking steroids for a skin condition, and a side effect was depression.

He was a man who never looked back. 'These are the '90s?' he'd roar at anyone remarking upon the celebrity of his youth. 'That was then – this is now.'

**Terence Donovan: Speed of Light is on display at The Photographers' Gallery from 15 July (www.tpg.org.uk).**



## FURTHER READING

### Terence Donovan: Portraits

£35, Damiani, 2016



Published to coincide with an exhibition at the Photographer's Gallery, *Terence Donovan: Portraits* is the first book dedicated to the legendary photographer's portraiture. Alongside iconic portraits is work never previously published or exhibited.

### Terence Donovan: Fashion

£45, Art/Books, 2012



This was the first time Donovan's fashion pictures were collected in book form. From the gritty 1960s and '70s to the vibrant '80s and '90s, the book reveals how his invention and experimentation influenced generations to come.

### Terence Donovan: The Photographs

£31, Little Brown, 2000

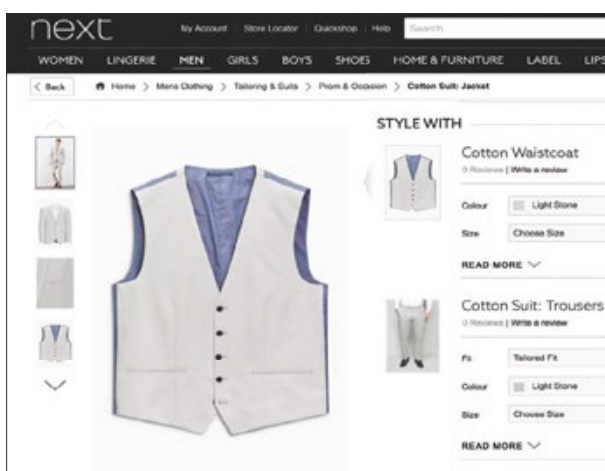


This stunning retrospective of some of Donovan's best-known images (as well as some previously unpublished) has been compiled with the support of his wife, and runs to almost 300 pages.

THANKS TO OUR MODEL LAURA FROM WWW.MISSIONMODELS.CO.UK AND MAKE-UP ARTIST CHARLOTTE TIVEY



## HOW WE RECREATED THE PICTURE



### 1 Outfit

One of the biggest challenges for this recreation was getting the right outfit. After an exhausting and ultimately fruitless search of the various costume and prop specialists in London, we had to resort to the closest match we could find on the high street, with the tie supplied by Andrew Sydenham.



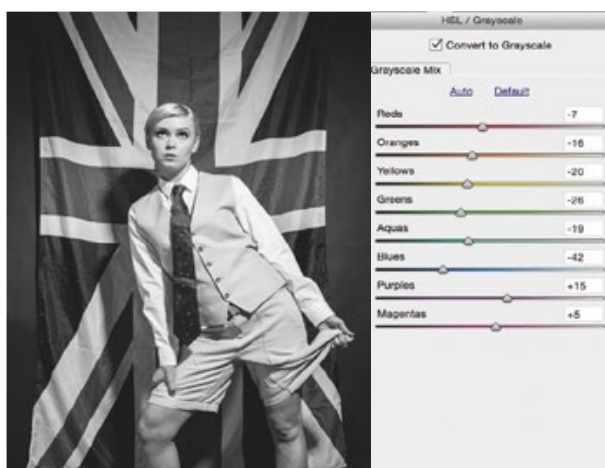
### 2 Make-up

To help capture the essence of the 1966 shoot, a professional make-up artist is essential to recreate the style and look we're after. Once the finishing touches have been applied and the hair is arranged, it's time to place the model in front of the studio lights for the shoot.



### 3. The shoot

With the lights and backdrop in place, the next task is to get the model to move into the pose held by Twiggy in the original. It's handy to have a copy of the original image to hand. We constantly review the images as they come through onto the computer from the camera (shooting tethered), to make minor adjustments.



### 4 Mono conversion

Rather than make the Basic adjustments first, we'll look to do the mono conversion initially, allowing us to get the tones right – especially in the flag. This requires the Red and Blue sliders to be altered, before moving on to the Basic adjustment tab for some global tweaks.



### 5 Darken edges

Once we've boosted the Clarity and dragged the Blacks slider to the left, it's time to bring the image into Photoshop. Having cropped it to a square format, our next main task is to darken down the edges of the image. We'll do this using the Burn Tool, with a moderate strength set.



### 6 Boost contrast

We want to selectively boost the Contrast and Clarity in the face of our model. We can do this easily by using the Adjustment Brush in the Camera Raw filter. We dial in our settings and just brush over the facial features to add more punch.



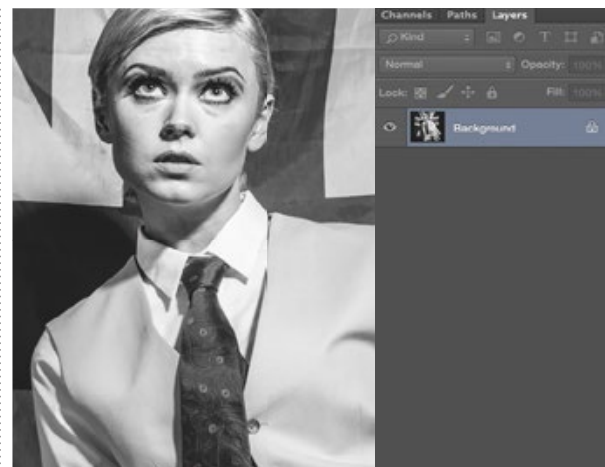
### 7 Enhance shadow

Staying in the Camera Raw filter, and using a new Adjustment Brush, we'll enhance the shadow behind our model – we'll decrease Exposure and Shadows, and gently brush around the side. The tie also needs to be darkened, so using a new Adjustment Brush again, we'll brush over that with a reduced exposure.



### 8 Bottom left

There's quite a strong shadow cast in the bottom left of the original that we need to mimic here, so using the Brush Tool with black selected and with a soft edge, we can gently brush over that corner. It's best to use a low Opacity setting here for more control, building it up gradually.



### 9 Finishing touches

With most of the major changes made, it's now time to finish the shot with a few little tweaks to the image. We'll use the Healing Brush to remove any blemishes on the face and smooth it, while we'll also apply some minor dodging and burning to the image in parts.



# SIGMA



## 50-100mm F1.8 DC HSM | Art

Award: BEST DSLR TELEPHOTO ZOOM LENS



## 24-35mm F2 DG HSM | Art

Award: BEST DSLR WIDE ANGLE ZOOM LENS



## 20mm F1.4 DG HSM | Art

Award: BEST PRO DSLR LENS



[www.DigitalDepot.co.uk](http://www.DigitalDepot.co.uk)

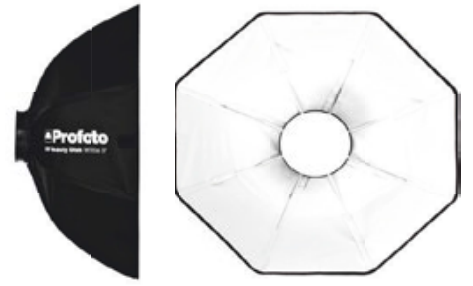
01438 367619

13 High Street  
Stevenage, Herts  
SG1 3GB

The logo for Digital Depot, featuring a stylized camera icon above the text "digitaldepot".  
**SERIOUS.ABOUT.SERVICE**

Prices and details correct at time of print - E and OE





# Bring out the beauty

## OCF Beauty Dish

The new OCF Beauty Dish is a collapsible and more portable version of the classic Profoto Beauty Dish. When it comes to bringing out the beauty of your subject, it is second to none.

**Learn more:** [profoto.com/offcameraflash](https://profoto.com/offcameraflash)

 **Profoto**<sup>®</sup>  
The light shaping company<sup>™</sup>





© LISA SHERIDAN/BETTY IMAGES

### Princess Elizabeth at her desk Lisa Sheridan

In this image from the Hulton Royals Collection, we see Princess Elizabeth at her desk in her sitting room at Buckingham Palace on 19 September 1946

# The Queen at 90

To mark Queen Elizabeth II's 90th birthday, we present a selection of fascinating images charting significant moments in her long life

**O**ne of photography's most vital uses must surely be the recording of history. For decades, cameras have allowed us to capture events as they happen, and preserve a visual record of them for future generations. This ability to freeze and record time has rarely been more intriguing than when it has allowed us to chart history as it has been seen and experienced through the life of one individual.

Trooping the Colour on 11 June marks the official birthday of Queen Elizabeth II, and this year it is her 90th. We revisit some of the notable moments from her long life through the lenses of a number of photographers.

### Windsor Drive Unknown photographer

➤ This image of Queen Elizabeth driving her Daimler through Windsor, accompanied by her two children, was captured in 1957 by a photographer whose name has, unfortunately, not been recorded by history.



© BETTMANN/CORBIS



## Royal Gallery Suzanne Plunkett

Queen Elizabeth II proceeds through the Royal Gallery before the State Opening of Parliament in the House of Lords at the Palace of Westminster on 27 May 2015.



© KEystone-FRANCE/GETTY IMAGES

## Queen Elizabeth and The Duke of Edinburgh Unknown photographer

On her return from her coronation, the Queen and the Duke of Edinburgh wave from the balcony at Buckingham Palace to the vast crowds amassed outside the gates on 2 June 1953.

## State Opening of Parliament Ian Gavan

The Queen returning to Buckingham Palace in a carriage from the Houses of Parliament, following the State Opening in 2009, having unveiled the Government's legislative programme in a speech delivered from the throne in the House of Lords.

© IAN GAVAN/GETTY IMAGES





© SUZANNE PLUNKETT/ANPA/POU/GETTY IMAGES



© HARRY BENSON



Some of the images on these pages can be found in *Her Majesty*, the lavishly updated volume by Reuel Golden and Christopher Warwick. The book is published by Taschen and is priced at £27.99. For more information, visit [www.taschen.com](http://www.taschen.com). If you would like to learn more about the life and reign of Queen Elizabeth II, and how her 90th birthday will be celebrated, visit [www.hmq90.co.uk](http://www.hmq90.co.uk).

© VICTORIA &amp; ALBERT MUSEUM, LONDON



## The West Indies Harry Benson

⬆ Scots-born Harry Benson is a photographer who throughout his career has captured countless world leaders, politicians and celebrities. Here he has photographed the Royal couple waving goodbye at the conclusion of their tour of the West Indies in 1966.

## The Queen and Cecil Beaton Cecil Beaton

⬅ Cecil Beaton's portrait of the Queen captured for her coronation is an image that has a near-iconic status. Beaton often photographed the royal family for official publications and here we see him capturing a portrait of the Queen to commemorate her visit to Nigeria in 1955.



ORDER FORM  
FREEPOST Time Inc (No stamp needed – UK Only)

**YES!** I would like to subscribe to Amateur Photographer saving up to 35%

☐ **UK Direct Debit, pay only £24.99 per quarter, SAVING YOU 35% of the full price of £38.88**

**TOP OFFER**

☐ 2 years (102 issues) Credit Card- Pay only £201.99 (full price £311.00) saving 35% across the two years

☐ 1 year (51 issues) Credit card- Pay only £108.49 (full price £155.50) saving 30% across the year

**YOUR DETAILS:**

Mr/Mrs/Miss/Ms: Forename:

Surname:

If you would like to receive emails from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel. No: (inc area code)

If you would like to receive messages from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile:

Date of Birth: DD MM YYYY

**GIFT SUBSCRIPTION**

Mr/Mrs/Miss/Ms: Forename:

Surname:

Address:

**CHOOSE FROM 3 EASY WAYS TO PAY:**

**1. CHEQUE**

I enclose a cheque/postal order for: £\_\_\_\_\_ made payable to Time Inc. (UK) Ltd.

**2. CREDIT/DEBIT CARD**

Please debit my: ☐ Amex ☐ Visa ☐ Visa Debit ☐ Mastercard

Card No.

Expiry Date

MM-YY

Signature:

(I am over 18)

Date:

**3. DIRECT DEBIT: To pay £24.99 per quarter by UK Direct Debit, please complete your details below:**

**PAYMENT DETAILS – DIRECT DEBIT**

Instruction to your bank or building society to pay by Direct Debit.

For office use only: Originators Reference – 764 221



Name of Bank:

Address of Bank:

Postcode:

Name of Account Holder:

Sort Code:

Account No:

Instruction to your Bank or Building Society: Please pay Time Inc. (UK) Ltd Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd and if so, details will be passed electronically to my Bank or Building Society.

Signature:

(I am over 18)

Date:

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Final closing date for all orders is **5th July 2016**. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For enquiries and overseas rates please call +44 (0) 330 333 4333 (lines are open Monday- Friday GMT, 8:30am- 5:30pm ex. Bank Holidays) or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle. \*\*The digital version comes free with the print edition of your subscription and is available strictly on a trial basis. Time Inc. (UK) Ltd reserves the right to withdraw free access to the digital version at any time. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at mymagazinerewards.co.uk. Time Inc. (UK) Ltd who publish Amateur Photographer, will collect your personal information to process your order. Time Inc. (UK) Ltd would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from Time Inc. (UK) Ltd ☐ Time Inc. (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ Time Inc. (UK) Ltd would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐ Time Inc. (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

**QAP code 15W**

# GO DIGITAL!

Download your  
magazine right away.

Every subscription package includes  
access to the digital version for iPad  
and iPhone\*\*



## PLUS

### ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- **Save up to 35% off the normal subscription rate**
- **Enjoy the luxury of home delivery**
- **Get exclusive Rewards for subscribers every month. Join Rewards at [amateurphotographer.co.uk/rewards](http://amateurphotographer.co.uk/rewards)**

**Exclusive for  
subscribers**

*Rewards*

Every month enjoy new **offers, giveaways** and **prizes**, included **FREE** with your subscription. With all of this, your subscription will pay for itself in no time. View all Rewards at **[amateurphotographer.co.uk/rewards](http://amateurphotographer.co.uk/rewards)**



**0330 333 1113**

Quote code: 15W

7 days a week from 8am to 9pm (UK time)



# SAVE <sup>UP TO</sup> 35%

## when you subscribe today!\*

Saturday 16 April 2016

# Amateur Photographer

Passionate about photography since 1884

**Sony Alpha 6300**  
Tested: the camera that takes APS-C-format CSCs to a new level

**Making time**  
How one photographer shot a long-term project in his lunch breaks

**Eastern promise**  
Justin Minns reveals a favourite spot on the Norfolk coast

**Posing Portraits**  
The classical rules for composing better people pictures

**WD My Cloud EX2 Ultra** The only storage solution you'll ever need?

That's just  
**£1.96**  
per issue

\*per quarter by Direct Debit

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.



Subscribe online at  
[amateurphotographersubs.co.uk/15W](http://amateurphotographersubs.co.uk/15W)



Complete  
the coupon  
opposite



# All you can eat

Enjoy a mouth-watering selection of pictures taken by some of the winners of the **2016 Pink Lady Food Photographer of the Year**

**T**he Pink Lady Food Photographer of the Year results are once more upon us. Over the next four pages we take a look at a selection of the images that were awarded first place in some of the most notable categories. As you may have noticed, food photography is well

on the rise, perhaps because of the growing popularity of smartphone photography. Instagram feeds are awash with images of breakfast, lunch and dinner, but here we see what can be done if you take a more considered approach. We'll be talking to Mark Benham, the overall winner, in AP 2 July.

## **Pink Lady Food Photographer of the Year** **Mark Benham, UK**

Flour Frenzy

UK-based photographer Mark Benham was awarded the overall prize this year. His image is of Duncan Glendinning, an artisan eco-friendly baker who runs The Thoughtful Bread Company in Bath. Shot using a Canon EOS-5D Mark II, a 50mm lens and natural light, Mark's image bursts with creative energy.



© MARK BENHAM



© MAJA DANICA PECANIC

## **Food for the Family** **Maja Danica Pecanic, Croatia** Picnic

◀ Good food photography can transport you out of your chair and to the kitchen table or, in this case, the picnic table. You can almost hear the rushing water and feel the cool air on your skin as your taste buds salivate at the banquet.



© MARCIN JUCHA





## Politics of Food Marcin Jucha, UK

### Appreciate Every Piece

◀ This is the kind of shot that keeps you looking. First you look at the meat on the table, then the light, and then you notice the subtle, yet effective compositional balancing act between the men and the bottles drenched in the day's light.

## Errazuriz Wine Photographer of the Year Jenelle Bonifield, USA

### Press 2

▶ The rich crimson colour bleeds off the page and the strokes of light really bring out the three-dimensional qualities of the overall image.



© JENELLE BONIFIELD







## A whole fish, possibly a sea bream, is shown on a wooden cutting board. To its right is a bunch of fresh bok choy. The background is a plain, light-colored surface.





# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

**BEFORE**



**AFTER**



## Lighthouse George Fisk

Canon EOS 5D Mark III, 17-40mm, 15secs at f/13, ISO 100

ACHIEVING correct contrast is something a lot of photographers find difficult. Pictures often emerge from the camera without enough impact (usually because there wasn't enough in the first place), so understandably we want to jazz things up a little. Reaching for the contrast slider can leave us with an image that has more than its fair share of extreme blacks and bright highlights, while what is needed in most cases is just a little more separation between the midtones.

Here, George has given us a picture with so much black it would cost a fortune to output on an inkjet printer.

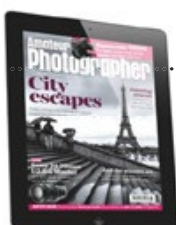
I like the way George has used the path as a lead-in line to take us up the hill to the lighthouse and, whether by chance or by choice, he has placed the stone structure against a section of cloud of just the right size. We can still enjoy these qualities, though, without totally black grass and a very deep-grey sky.

I've tried to lift the shadows and pull some of the almost-black tones into the light. While we're left with a lot of dark, it isn't as overpowering as it was, and we still get to appreciate George's composition. There is some light in the grass, we can see more detail

in the lighthouse and even the bench on the horizon stands out a little more. The clouds are still bright, but not quite so white against the sky. The tones don't all look quite real, because I'm working from a JPEG file, but you'll see that we can still have strong and powerful images with plenty of impact, without relying on large swathes of extreme tones.

When we use Levels for just adjusting the 'exposure', and leave adding impact to the Curves tool, the results are far more satisfactory.

This is still a good shot, George, and one worth revisiting to process again.



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 17. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## Churchyard

### Christian Schoter

Nikon D7100, 10-20mm, 1/60sec at f/16, ISO 100

IN THE beginning, God created light. It was a rather flat light, so he could see what he was doing, but then he created the sun and the moon to give the light some direction. The reason he did this before creating man was because he knew that without some direction to the light, there would be no highlights and no shadows, and Adam would spend his whole day walking into trees and tripping over things in the half-formed Garden of Eden.

God gave us shadows and highlights so that we could understand shape, form, distance



and height, and without them we'd find even picking a forbidden fruit quite a task, as we wouldn't know how far to reach for it.

The strength of Christian's HDR in this churchyard, and the fact that he has replaced the sky, has a destructive impact on the clues we usually rely on to work out what is going on. The sky tells us the sun is behind the church tower, but the weak shadows on the ground tell us it is on the right of the frame – while the dramatically lifted nature of all the shadows tells us it was an overcast day. So, in short, the sky doesn't match the ground, and the heavy vignetting fails to suggest a storm is brewing.

I've softened the contrast to get to the bottom of what sort of day it really was, and lifted the sky and added shadows to the headstones. OK, it's not as dramatic as Christian's version, but nature doesn't always give us the drama we'd like, and rarely can software inject it in a convincing way.

Picture  
of the  
week



## Snow scene

### Colin Rogers

Nikon D80, 18-135mm, 1/200sec at f/14, ISO 320

THIS is a much better example of good use of contrast, although I'd suggest that perhaps even here we have more blacks and whites than we really need. What I like, though, is Colin's clever use of the dense greys at the bottom of the frame that ground us and give us a sense of depth as we move up the picture to the softer greys and less contrasty tones of the distance. I love the framing and the way in which the trees in the middle distance lope diagonally across the frame, cutting it in half.

The snow is a touch too bright, and there are too many blacks in the trees, so I've toned those areas down.

I've added a touch of blue, too, to suggest the temperature of the moment, but even in its original form this is a very pleasing image. So, Colin, you win the Picture of the Week Award. Well done.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Billingham 25 and 35 rucksacks

● Rucksack 25, £350 ● Rucksack 35, £280  
● [www.billingham.co.uk](http://www.billingham.co.uk)

**Andy Westlake** checks out a pair of new photographers' backpacks from Billingham

### At a glance

- Premium-quality canvas and leather construction
- Model 25 takes DSLR and five lenses
- Model 35 takes CSC and three or four lenses
- Each available in four colours

### Adjustable straps

The shoulder straps can be adjusted across a generous range via an ingenious arrangement of two brass D-rings.

### Covered zips

All openings are shielded from the elements by protective flaps.

**Amateur Photographer Testbench**  
**GOLD**  
★★★★★

IT'S RARE for Billingham to introduce a new bag, but this year the company has been unusually busy, first with a series of small S-series bags and now a pair of rucksacks. One of these, the larger 25, is a reworked version of a classic design first made in 1998 but which has been unavailable for years, while the smaller 35 is entirely new.

The two bags may look rather different, but they have a fair bit in common. Both are constructed of the same three-layer StormBlock fabric that includes a waterproof butyl rubber layer between the outer canvas and inner liner. The large main compartment is accessed from the front by a

double zipper around the top and sides. There's also a separate zipped pocket on the front.

The shoulder straps are quite lightly padded, and lined with a mesh material for breathability. As with many Billingham bags, the protective padding is completely removable, allowing the bag to be used as an everyday backpack. Four colour options are available: black, khaki, an attractive dark olive green and burgundy.

### Billingham 25

The Billingham 25 is the larger of the two bags and is very similar to its forerunner. However, the leather attachment points on the side are much deeper, so

ALL PRICES ARE APPROXIMATE STREET PRICES



### Lid pocket

A slip pocket inside the lid will accommodate maps, documents or a 10in tablet.



accessory pockets won't dangle at an angle when the bag is tilted. The capacious main compartment will swallow a full-frame DSLR and a maximum of five lenses, up to the size of a 70–200mm f/4. The front pocket is large enough to fit sandwiches and a flask, or lightweight waterproofs. When fully loaded the bag can become rather

heavy, and I'd have liked the option to add a waist belt to the harness.

### Billingham 35

The Billingham 35 is a slimline backpack that seems best suited to CSC users. It uses a removable camera insert that's accessed from its top, and which was large enough to accept my Olympus OM-D E-M5 II with 7–14mm

f/2.8, 12–40mm f/2.8 and 40–150mm f/2.8 lenses. The disadvantage of this design is that it's difficult to use the space above the camera compartment without compromising access to your kit.

The pocket on the front is rather smaller than the one on the 25, but still large enough to take personal items such as sunglasses or small accessories. Two brass D-rings underneath it can be used to attach optional tripod straps.

### Our verdict

Billingham's bags are undeniably expensive but they provide exceptional protection for your kit and will last for years. Both the 25 and 35 offer the top-quality materials and flawless construction that are the company's hallmark, and are straightforward, easy-to-use designs.

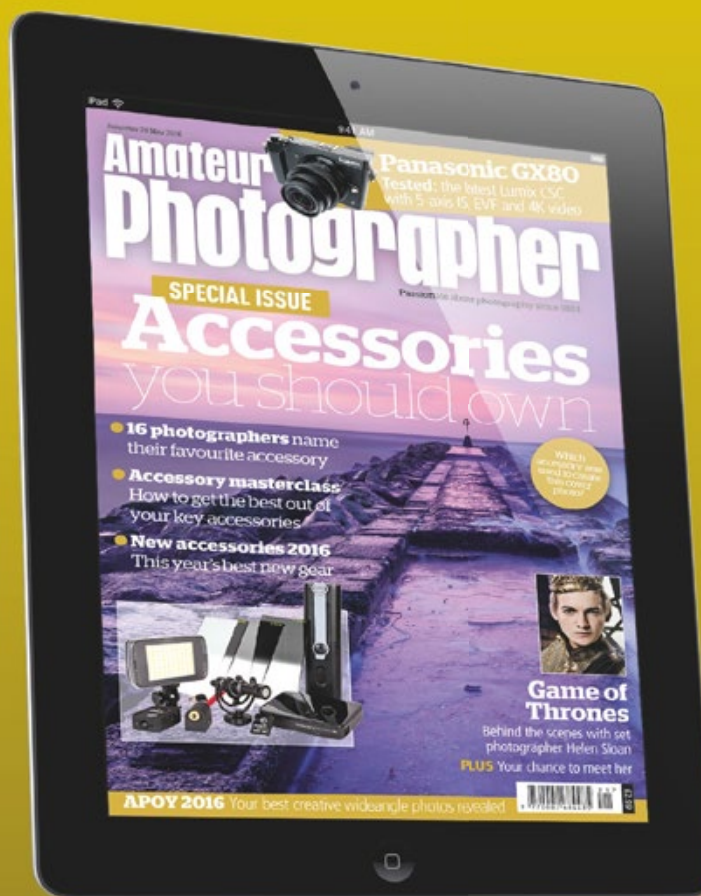
If you like having lots of pockets for memory cards, batteries and filters, these bags probably aren't for you, but if you want to keep your kit safe and dry whatever the British weather throws at you, few bags will cope better.

## ABOUT BILLINGHAM

Billingham is perhaps the best-known British brand in photography. Previously a maker of fishing bags, it has been producing top-quality, hard-wearing camera bags since 1978 to essentially the same template, using premium materials (canvas, brass and leather) with an emphasis on simplicity and practicality. Its designs are so timeless that its original 550 model is still in production, practically unchanged.

# Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

**Try it today**

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)

Download on the  
App Store

Google play

kindle fire

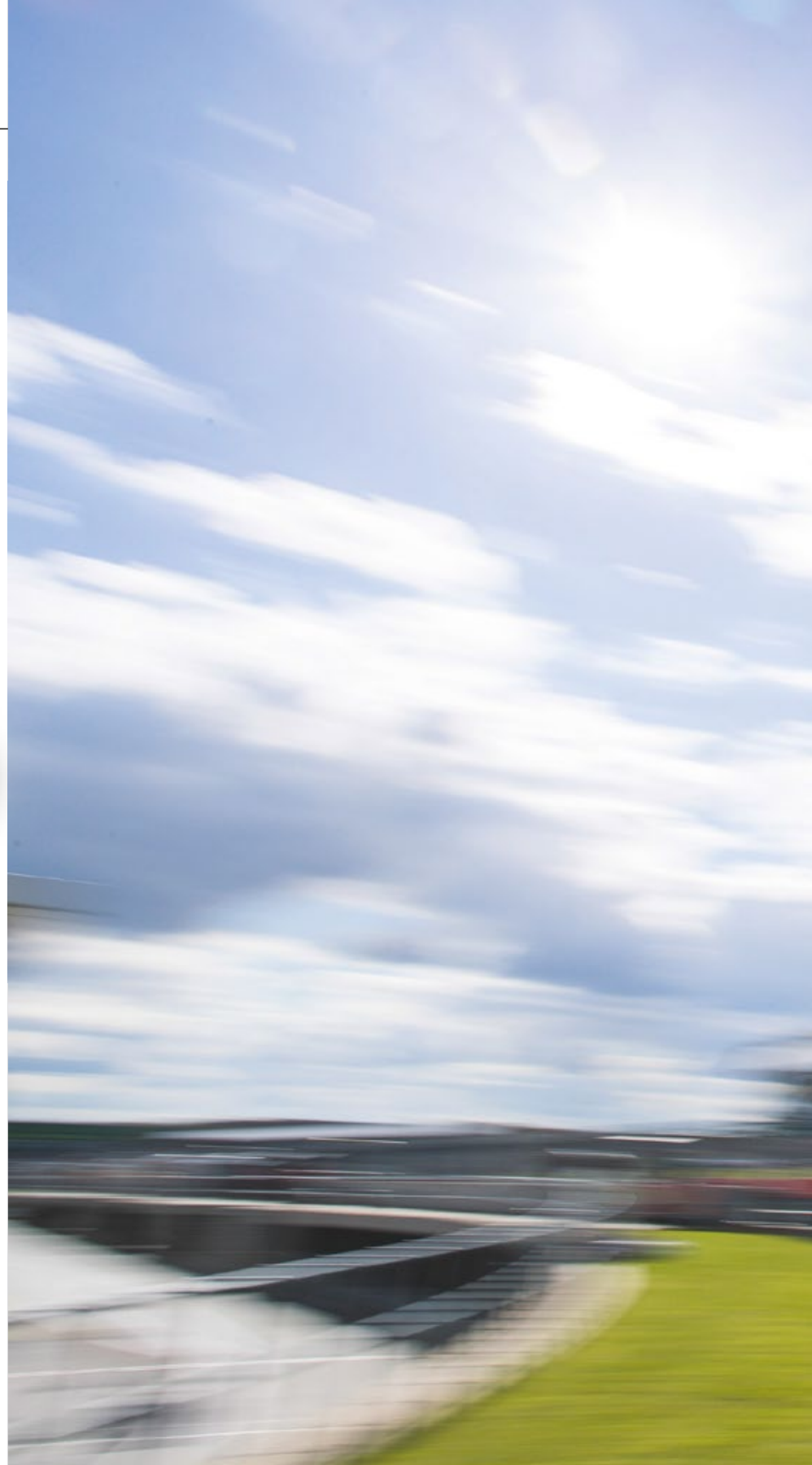
zinio





# On the right track

Pro motorsport photographer **Nick Dungan** puts Canon's flagship **EOS-1D X Mark II DSLR** through its paces at the first round of the 2016 World Endurance Championship



## At a glance

- 20.2-million-pixel full-frame CMOS
- ISO 100-51,200, ISO 50-409,600 (extended)
- 14fps shooting (16fps in live view)
- 61-point autofocus with 41-cross-type
- 3.2in 1.62-million-dot touchscreen
- Internal 4K 60fps video recording
- £5,199 body only

**T**wo days before the first round of the 2016 World Endurance Championship, I was asked if I would like to test the Canon EOS-1D X Mark II. Naturally, I jumped at the opportunity.

The EOS-1D series has long been Canon's answer to the ultimate professional camera. This latest version promises to continue the tradition. Like its forerunners, it has been hotly anticipated for almost a year, and true to form, the camera has been announced not long before the Olympic Games.

### What's changed

If you were looking for a significant change in the headline figures over the EOS-1D X – the 1D X Mark II's predecessor – you'll be

disappointed. The Mark II body has seen a small increase in resolution from 18.1 to 20.2 million pixels, and ISO has been increased from 204,800 to 409,600 at the top end. Frames per second (not in live view) has increased from 12fps to 14fps.

Aesthetically, the camera is more of the same, with the only visual changes being a small lump just ahead of the hotshoe, and a slight change to the joystick.

When it comes to ergonomics, once again the Mark II is almost unchanged from its predecessor. All the buttons are in the same place, while the grip is much the same and slightly more sculpted than the older 1D Mark III/IV models. The switch to engage the video mode has found its

way to the right-hand side of the eyepiece, as per the other pro bodies in Canon's line-up.

All this lack of change may sound very boring, but in reality this will allow anyone with prior experience of a 1D-series body to pick up this camera and be comfortable with it straightaway.

### In the field

My first chance to press the 1D X Mark II into action came on set-up day ahead of the first round of the World Endurance Championship at Silverstone in Northamptonshire. Typically, this is a slow day with lots of statics, portraits and detail shots. Good shots here usually depend on you biding your time and waiting for a photo that you can see to come together – either



Here, a 17-40mm wideangle lens and 1/40sec shutter speed combine to give a dramatic panning shot



a person to move or a car to be pushed into nice light.

The 1D X Mark II was really using a hammer to crack a nut here. The super-accurate autofocus was instantly picking out the details I wanted. At Silverstone you get a nice half-lit pitlane around midday. As you would hope, the camera was completely unfazed by the light/dark contrasts and, as a result, the image files had a lot of shadow details. At this point I did find that the test camera tended to overexpose by  $\frac{2}{3}$  stop. I put this down to it being an early release model and worked around it.

Next, it was time to get the camera on some action. Heading out on track I positioned myself on the final corner before the start-finish line. I often use



The EOS-1D X Mark II had no trouble in nailing focus when shooting with the EF 200mm f/1.8L USM lens wide open







Sony A7r mkII, 16-35mm @ 18mm. 1/80 sec @ f/8, iso 100

# St Andrews Bay

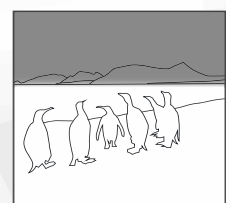
A remote island lost in the south Atlantic, South Georgia is a world-class synthesis of coast, mountains and glaciation. It is also home to the earth's largest colonies of Kings, arguably the most charismatic penguin species of them all.

As a tripod-loving landscape photographer, tackling this tremendous wildlife/landscape opportunity was always going to be tricky, especially as our arrival at St Andrew's Bay coincided with some brilliant – and contrasty – early morning light.

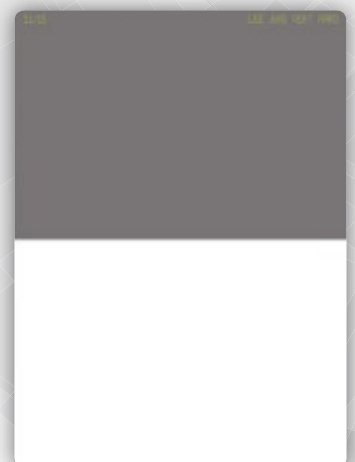
Unsurprisingly, wild creatures do not generally pose for pictures and are in constant motion, so this, and other images had to be shot hand-held, moving around them and trying to keep a respectful distance too, no easy task.

A very hard 0.6 ND graduate (two stops) bridged the contrast conundrum, with its abrupt step 'dissolving' nicely in the scene just above where the mountain meets the sea. I was able to retain highlight detail in the sky and had perfect exposure on the Kings, pretty important for retaining feather texture in the darkest shadow zones. Such accurate control of light is why I carry as many as ten grads on a shoot, with gradients from very hard to soft.

Very hard grads were once made only to order, but are now being made available to all. You may not be able to p-p-pick up a King penguin, but you can obtain a very hard step LEE grad. Happy days!



LEE 0.6 ND  
very hard grad filter



**NEW**

Very hard grad filter

  
Joe Cornish  
[www.joecornishgallery.co.uk](http://www.joecornishgallery.co.uk)



**INSPIRING PROFESSIONALS**  
[www.leefilters.com](http://www.leefilters.com)





The AF had no issues with back-lit cars in the midday sun

➤ this corner early in the weekend to take my 'safe' images. Nothing too arty; just nice clean head-on shots.

Here, the camera absolutely excelled. The autofocus just didn't miss a beat. The cars were fairly close for these frames, so the focus was having to track through its range fairly fast. Even so, the camera made little fuss and just delivered focused images. I tried shooting at 14fps, but while having tens of sharp frames to choose from in the search for one where the light or the placement of the car is exactly as desired can become addictive, and memory cards soon fill up. Since there is no buffer limitation on JPEGs, and a massive 170-image buffer on raw, the temptation is to keep your finger on the shutter that bit longer – just to make sure you catch the frame. While the file sizes of these images are not that large, the pictures quickly mount up and I could see myself getting into trouble in the heat of the moment if I didn't keep a close eye on the frames remaining.

On the topic of memory cards, the second CF card slot has now been replaced with a CFast slot. My test camera didn't come with a CFast card, so I couldn't try the format. If you wish to unlock the full 170-frame raw buffer, you will be splashing out on a set of CFast cards, which will be an expensive



Shooting from low down using the Sigma 50mm f/1.4 DG HSM | Art gave a dramatic perspective

## 'The super-accurate autofocus was instantly picking out the details I wanted'

transition, particularly if you run two bodies. But it could be worth it since CF cards are limiting data-transfer rates. You will also enjoy improved transfer times to your computer. With luck, the CFast format will stand the test of time, and your investment will be worthwhile.

Getting back to the on-track photos, I found that even with the

bright midday sun backlighting the cars, the autofocus was still achieving a 90% keeper rate. The 10% rejects were only the slightest bit out of focus, and would have been perfectly usable if required. Equally, the range of the raw files was superb. Despite the strong shadows, I was able to bring back those dark parts of the image that I desired, while

maintaining their colours, all without introducing any noise.

The bright sun also provided justification for another feature that I am very grateful to Canon for reintroducing: illuminated AF points during focus. When shooting in the dark or contrasted situations, the old non-illuminated AF points could be infuriating.

As the 1D X Mark II hadn't put a foot wrong in any of the situations I had thrown at it, I was interested to see how it would perform in my next challenge. ➤



This **SPECIAL ISSUE** is packed with ideas, inspiration and exciting techniques to get you out there with your camera!

# PHOTO

## TECHNIQUE

Helping you to be a better photographer

SUMMER 2016 £3.99

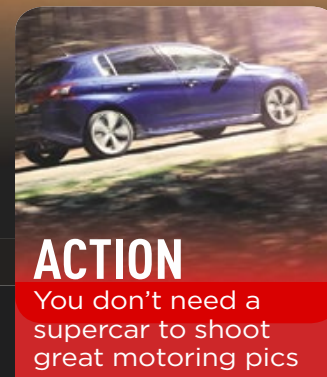


# 52 Motivating photo projects

- Techniques to keep you busy all year
- Never be stuck for inspiration again
- Expert tips and advice

## Long-lens masterclass

How to overcome the challenges of shooting with a telephoto lens



## PLUS

A print legacy • Avoiding the clichés in landscapes •  
Food, glorious food • Field skills for wildlife •  
A personal approach • Creative Photoshop



**Out  
now**  
Just £3.99

Buy direct via 01252 555386 or download to your tablet







The half-lit Silverstone pit lane gives some great dramatic lighting

## ‘If you wish to unlock the full 170-frame raw buffer, then you will be splashing out on a set of CFast cards’

➤ I have never experienced a camera that can consistently achieve autofocus on a car that is moving away from it. I’m not sure why, but every camera I have used up to this point would struggle to achieve above a 50% keeper ratio. Some photographers get around this by prefocusing on their desired point on the track and taking the photo as the car passes it. Others simply accept that an otherwise unacceptable keeper rate will be inevitable in this circumstance.

I positioned myself at the exit of Silverstone’s famous Luffield Corner – a great spot where you can get down almost to eye level with the cars and fire off a burst of frames as the drivers power out of it. Despite shooting through the heat haze that exists this close to the ground, as well as the hot exhaust gases at the rear of the cars, the

1D X Mark II achieved a very high rate of focused images – not perfect, but very impressive.

For me, this is what is so great about this camera. It just does exactly what you want it to. It has the autofocus and frames per second to capture whatever picture your eye can see, and the files are so forgiving that if you are a little wide of the mark in the moment, you can pull it back.

This is exactly what professional photographers are looking for from a camera such as the 1D. Include a robust build quality that should ensure it survives arduous travel assignments, as well as the rough and tumble of press packs, and you have a camera I’m certain will sell in significant numbers.

To confirm you have captured the frames you need, you turn to the Mark II’s new, higher-resolution 1,620,000-dot



Panning with a shutter speed of 1/20sec gave a pin-sharp car against a lovely blurred background

touchscreen LCD. As with every new camera I have used, this one made all previous on-body screens feel very low resolution. I confess I found little use for the touchscreen function, though. It seemed more geared around video users. On a body you can operate almost entirely without removing your finger from the shutter button, a touchscreen

feels counter-intuitive.

The viewfinder has also been given another nudge towards the future. It now displays more information, including warnings, drive mode, levels, white balance and Flicker detection. It’s all useful and avoids you having to take your eye off the action.

The use of a mirrored viewfinder is not a surprise,



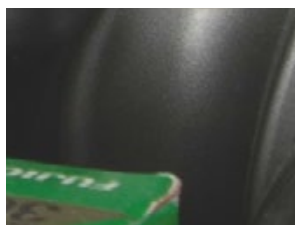


## High ISO noise

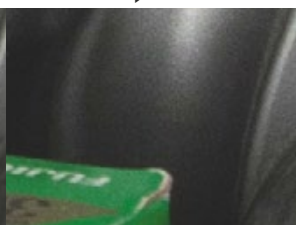
WHILE the EOS-1D X Mark II's high ISO capability wasn't needed trackside, we were able to put the camera through its paces in AP's testing lab to see how well it behaved when pushed to extremes. The answer – as we'd hope from a modern top-end, full-frame camera – is very well indeed. Image quality at ISO 1,600 is barely distinguishable from ISO 100; moreover at ISO 6,400 the camera can give clean detailed

files. Even ISO 25,600 is quite usable, although noise obviously has a much more visible impact. As the sensitivity is pushed higher, image quality gets increasingly marginal, but for non-critical purposes ISO 102,400 still delivers an entirely recognisable image. Beyond this is really stretching things, but for sports photographers shooting in low light the availability of such high settings could make all the difference.

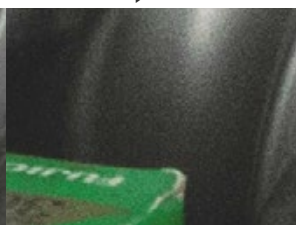
RAW ISO 100



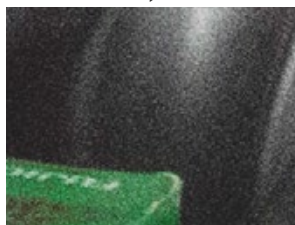
RAW ISO 1,600



RAW ISO 6,400



RAW ISO 25,600



RAW ISO 102,400



RAW ISO 409,600



The EOS-1D X Mark II can track focus on cars moving away from a camera, which is always a challenging kind of subject







This shallow depth of field was achieved using the EF 200mm f/1.8L USM lens set to its maximum aperture

but I would have liked a little more tech here. I wonder how dated it will feel in four years' time when I assume its successor will be introduced, especially with rumours circulating of a mirrorless, pro Sony body to rival the 1D.

Over the weekend I pitted the 1D X Mark II against most of the typical challenges facing a photographer during a daytime race. Nothing seemed to faze it. When panning, the camera's AF was easy enough to adjust so it wasn't picking up on anything that came between the subject and the camera, but remaining quick to track when switching to head-on images.

The 1D X Mark II is a very well-thought-out product aimed largely at existing 1D owners. An example of this is its LP-E4N batteries. Diehard Canon fans will know this isn't the same as the previous generation of Canon bodies. However, the 1D X Mark II is backward-compatible so, despite the frame rate being 2fps slower, you can still use your old LP-E4 – something I was glad of when I managed to empty the battery during the course of the

shoot. It must also be noted that the LP-E4N cannot be charged on the old-style chargers. Battery life with the new LP-E4N seemed fair, but not as good as that in previous generations.

#### Should you buy one?

I found the 1D X Mark II to be addictive and very impressive. I would love to have used it for a bit longer but, unfortunately, circumstances prevented me trying both its high ISO and low-light AF capabilities – two areas it should really excel in.

Would I buy one? In a word, no. I would buy two. This camera is so impressive that if you didn't replace both your bodies you'd find yourself constantly swapping the 1D X Mark II onto the lens you wanted to use at that moment.

That said, I think the Mark II could be a difficult upgrade to justify from a 1D X. You would see some benefits, but it depends on your business whether those benefits would be worth the necessary £2,500 investment per body.

I'm off to rob a bank now.



## Focal points

Canon's EOS-1D X Mark II packs in all the features you'd expect from a pro DSLR

### Dual Pixel AF

For live view and movie shooting, Canon's dual pixel AF provides phase detection across almost the entire image area for smooth, decisive focusing.

### 4K video recording

Cinema 4K video recording is built into the camera, with a huge 800Mbps bit-rate available when using CFast cards for top-quality footage.

### Pro controls

Canon has stuck with the same tried-and-tested button-and-dial control set-up as used on previous generations of the EOS-1D series.

### Built-in GPS

A small hump ahead of the hotshoe conceals a GPS unit that allows images to be geotagged automatically.



### Viewfinder

The large, bright pentaprism viewfinder combines 0.76x magnification with 100% coverage of the subject area.

### Touchscreen

A 3.2in touchscreen allows settings to be changed silently during movie shooting, and focus pulling by touch.





Focal length: 90mm  
Exposure: F/5.6 1/60sec

# BUILT TO IMPRESS

## A new range of prime lenses with advanced features and craftsmanship for the next generation

- Perfectly balanced, lightweight design for sharpest images and a beautiful bokeh even at maximum aperture
- The VC-System (Vibration Compensation) makes it possible to take photographs handheld in dim light and to make optimal use of slower shutter speeds

For Canon, Nikon and Sony mounts  
(Sony mount model without VC)

Di: For APS-C format and  
full-frame DSLR cameras



SP 35mm  
F/1.8 VC

SP 45mm  
F/1.8 VC

SP 90mm  
F/2.8 MACRO VC

SP 85mm  
F/1.8 VC



**TAMRON**

[www.tamron.co.uk](http://www.tamron.co.uk)



Out-of-focus backgrounds look gorgeous even when the lens is stopped down a little – this was shot at f/4



# Tamron SP 85mm f/1.8 Di VC USD

**Andy Westlake** tests Tamron's new image-stabilised, short telephoto prime

It's fair to say that third-party lens manufacturers have enjoyed something of a renaissance in recent years. From Samyang's inexpensive but optically fine manual-focus primes through to Zeiss's premium optics, photographers now have more choice than for many a year. Yet while previously third-party lenses were often cheaper but of noticeably inferior quality than camera manufacturers' own offerings, innovation and optical quality at keen prices are now the order of the day.

Last year, Tamron engaged in a revamp of its premium SP lens line, taking the intriguing

approach of combining an f/1.8 aperture with built-in optical stabilisation. We were pretty impressed by its first two efforts – the SP 35mm f/1.8 Di VC USD and SP 45mm f/1.8 Di VC USD – and here we're looking at the third lens in this series: the short telephoto SP 85mm f/1.8 Di VC USD.

This new 85mm optic joins its stablemates in being one of the fastest image-stabilised DSLR lenses on the market. The focal length is ideal for portraits, both on full-frame and APS-C cameras where it offers a 135mm equivalent angle of view. Meanwhile, the f/1.8 aperture gives plenty of scope for shallow

depth of field and selective focusing, meaning the lens's uses are by no means limited to taking pictures of people.

The addition of optical stabilisation promises sharper pictures at slower shutter speeds, so you can shoot handheld at lower ISOs or smaller apertures than would be possible with an unstabilised lens. However, this clearly adds considerably to the price. At £749, Tamron has pitched this lens higher than either Canon's or Nikon's 85mm f/1.8, or indeed Sigma's 85mm f/1.4. So the key question is, can it possibly be worth the premium?

## Features

With an optical formula of 13 elements in nine groups, the Tamron is the most complex 85mm prime on the market. This is probably a consequence of the addition







Selective focusing can add a new twist to familiar scenes

of optical image stabilisation, or ‘vibration compensation’ as Tamron likes to call it. Low Dispersion (LD) and Extra Low Dispersion (XLD) glass are used to minimise chromatic aberration, and Tamron’s eBAND nano-structured coating reduces flare and ghosting.

The diaphragm uses nine rounded blades, maintaining a near-circular aperture down to around f/4, which should help produce attractively blurred backgrounds. At the front is a 67mm filter thread, which doesn’t rotate on focusing, along with a bayonet mount for the supplied cylindrical lens hood. When not in use, the hood can be reversed over the barrel for storage. In this position, though, it covers most of the barrel, and blocks the manual-focus ring.

Tamron describes the lens as having moisture-resistant construction, with a number

of seals arranged strategically around the barrel. Most visible is the one around the lens mount that protects the join with the camera body, but others seal the manual-focus ring and control switches. In principle, the lens should be unfazed by shooting outdoors in light rain or drizzle.

### Build and handling

At 85mm in diameter, 91mm in length and 700g in weight, the Tamron is a big, chunky lens. It’s much larger than the 85mm f/1.8 offerings from Canon or Nikon. Indeed, it’s around the same size as Sigma’s 85mm f/1.4 EX DG HSM, and larger than the Nikon and Sony A-mount 85mm f/1.4s, although not quite as huge as Sony’s monster – the new FE 85mm f/1.4 GM. This doesn’t really have a



An 80cm minimum focus distance allows for nice close-ups

negative effect on handling while you’re shooting, as you’ll naturally be cradling the lens in your left hand. But it does add to the weight of your bag, and some subjects may find the size intimidating.

Build quality feels excellent, in contrast to some of Tamron’s older designs. The manual-focus ring rotates smoothly, and a distance scale marked in feet and metres helps you keep track of the current focus position. Two switches on the side of the barrel are used to turn VC on or off, and select between AF and MF modes. However, because these are of an identical size and shape, they can’t be easily distinguished by touch alone.

### Autofocus

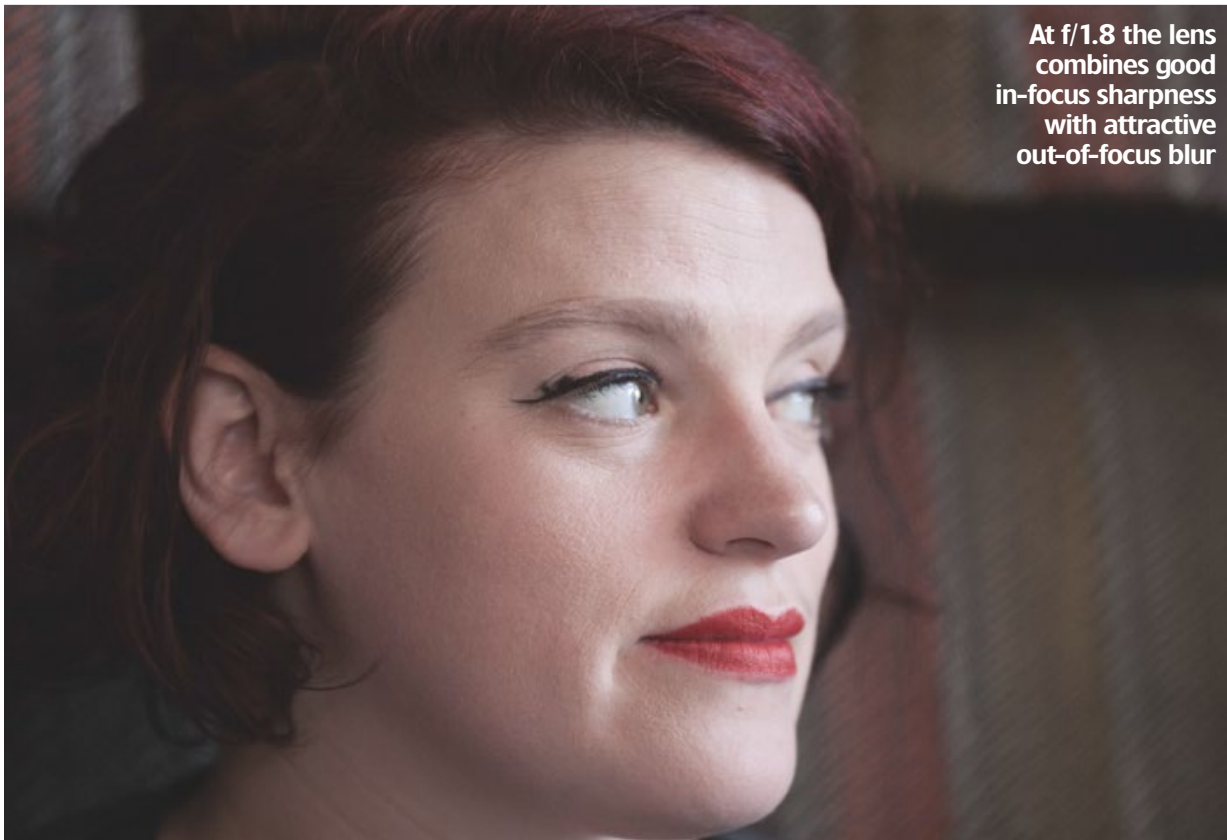
Autofocus uses Tamron’s ultrasonic drive (USD) motor. It’s fast, decisive and practically silent. The lens uses an internal focus design, so it doesn’t change length or balance on focusing, which contributes to its snappy response.

In terms of accuracy, the 85mm behaves much like other DSLR fast primes. If you shoot using the camera’s viewfinder, then most of the time it will focus acceptably when viewing the image as a whole, but likely not be entirely perfect when viewing your images in close detail. This is by no means unique to Tamron – it’s a side effect of DSLRs using an entirely separate optical path for autofocus, which inevitably compromises accuracy.

If you want really accurate focus, you’ll almost certainly have to match your own lens to your camera using the AF micro-adjust feature. Even then, it might only be possible to get perfect results at one single focus distance. However, the 85mm is also compatible with Tamron’s ‘Tap-in Console’, which allows more complex correction of its focusing behaviour, as well as enabling users to upgrade the lens’s firmware when necessary.

Depth of field at 85mm and f/1.8 is very shallow indeed, so any movement of either





At f/1.8 the lens combines good in-focus sharpness with attractive out-of-focus blur

you or your subject will compound any small focusing errors. For much of the time it will be desirable to stop down a bit to gain additional depth of field. However, at close focusing distances this adds another complication, as the focus shifts backwards slightly at smaller apertures – a symptom of residual spherical aberration.

To get the most accurate focus, you'll really need to switch to live view and use either contrast detect AF, or manual focus with a magnified view of your subject and depth of field preview engaged. Again, this isn't the lens's fault, just best practice when using any fast lens on a DSLR.

### Image quality

So far, we've found that the Tamron 85mm is a weighty beast and accurate focusing requires some care and attention, but frankly, every criticism dissolves away when you start looking at the images it makes, because where it counts, this lens delivers in spades. It's capable of providing the kind of dreamily beautiful pictures that mark out a really superb portrait lens, and it works equally well on full-frame and APS-C cameras.

We expect 85mm telephotos to be very good indeed, but this one is absolutely outstanding. It combines superb cross-frame sharpness, even at maximum aperture, with gorgeous-looking, out-of-focus backgrounds. Micro-contrast is a little low at f/1.8, again due to residual spherical aberration, but this can often be flattering for portraits. This effect becomes stronger at closer focus distances, but stopping down a little to f/2.8 brings visibly more bite to your images. Naturally, there's some vignetting at large apertures, but colour fringing from either lateral or longitudinal chromatic aberration is practically non-existent and distortion is negligible. The effective image stabilisation helped me get sharp images at shutter speeds as slow as 1/20sec.



## Our verdict

I was a little sceptical about the Tamron 85mm f/1.8 at first; it's big, heavy and expensive for its type, and some might think that image stabilisation is redundant on a fast prime. But it didn't take long for me to be converted – just as long as it took to start seeing the images on the back of the camera, in fact. Examining the files in more detail on my computer only confirmed that this lens is really quite special.

But is it worth £749? Well, that's a question photographers will have to answer for themselves. Clearly, not everyone will be able to justify it. To me, though, this lens is absolutely on par with Sigma's Art primes, and lots of photographers are happily shelling out similar amounts of cash for these. I also think image stabilisation is worth having; what's not to like about the extra shooting flexibility it affords? Overall, if you're looking for a portrait lens for your DSLR, this should be high on your list.



### Data file

**Price:** £749

**Mount:** Canon EF, Nikon F, Sony A

**Lens construction:** 13 elements in nine groups

**Aperture blades:** 9

**Minimum focus distance:** 80cm

**Max aperture:** f/1.8

**Min aperture:** f/16

**Filter size:** 67mm

**Dimensions:** 84.8x91.3mm

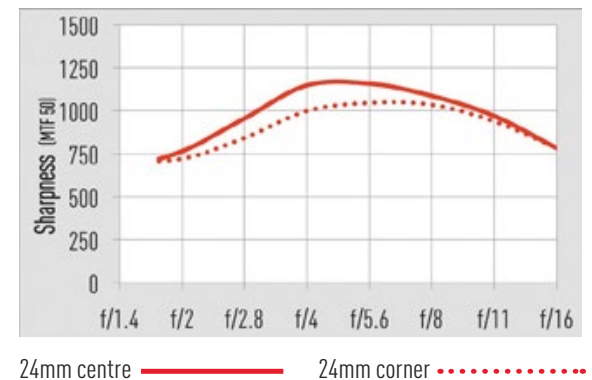
**Weight:** 700g

**Amateur Photographer Testbench GOLD**  
★★★★★

## Tamron SP 85mm f/1.8 Di VC USD

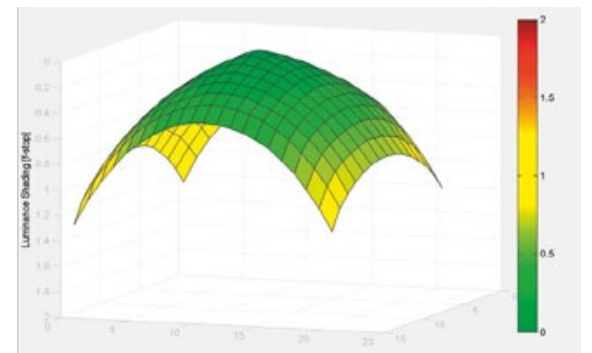
### Resolution

The results from our Applied Imaging MTF tests confirm that the lens has desirable characteristics for a short telephoto portrait prime. At f/1.8 the values are relatively low due to spherical aberration, but the lens sharpens up rapidly as the aperture is closed down. Peak sharpness is at f/4-f/8, but in truth all apertures are quite usable. The traces for the corners closely match the centre, indicating excellent cross-frame sharpness.



### Vignetting

Some vignetting is visible wide open, with the corners of the frame 1.3 stops darker than the centre. However, the very gradual fall-off profile means that this is visually not unattractive; indeed, it can often add to the aesthetics of your shots, rather than detract from them. Stop down to f/2.8 and the vignetting practically disappears.



### Curvilinear distortion

Curvilinear distortion is extremely low, with just the barest hint of pincushion distortion detectable from our test chart shot. However, while this is measurable in the lab, you'll never see it in real-world shots; instead, the lens draws subjects in a very lifelike fashion.





# Avoid a catastrophe, insure your equipment.

**SAVE  
20%**

WHEN YOU TAKE OUT  
A NEW INSURANCE  
POLICY WITH US!



**Amateur  
Photographer**  
Insurance Services

**Insure your  
camera and  
accessories  
today!**

#### **COVER INCLUDES**

##### ● **Accidental damage**

Up to £25,000 worth of cover for your camera, equipment and accessories

##### ● **Theft**

Cover for theft of your camera, equipment and accessories including from a vehicle

##### ● **Hire in the event of a claim**

Hire cover included as standard whilst we replace or repair your camera

##### ● **Full Worldwide Cover**

UK residents only required to be in the UK for 1 day in any period of insurance

##### ● **Low excess**

Standard excess only £50

##### ● **New for old replacement**

New for old on your specific camera available, including vintage or rare items

##### ● **Public liability**

Protection for you against damage to another person or their property

##### ● **Personal Accident**

Optional cover available to protect yourself when using your camera or equipment

##### ● **Mechanical Breakdown**

Option to add Mechanical Breakdown cover on items purchased from new less than 5 years ago.

\*Mon to Fri 9am to 6pm

Call now **0345 450 7203**\*  
[www.amateurphotographer.co.uk/apprintad](http://www.amateurphotographer.co.uk/apprintad)



# Technical Support

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

## Panasonic TZ100

**Q** I enjoyed reading your assessment of the Panasonic Lumix DMC-TZ100 (AP 7 May). I bought one a month ago, and am still learning things about it.

I would appreciate your help with its 4K video feature, though. I can find individual frames, when played back on the camera's rear screen, but when I transfer a 4K burst to my computer it is recorded as MP4, and I can no longer get individual frames on the computer screen.

I have now found that a non-4K burst does record on the computer, and seems to give excellent quality. So, I am wondering, what's the advantage in using 4K?

**John Gibson**

**A** The first point to address here is how to extract individual frames from your 4K video stream. If you're using 4K Photo mode, when you browse through individual frames in playback mode, pressing the Menu/Set button allows you to save your favourites as 8MP stills. If you don't do this, all you'll see on your computer are the MP4 video files.

The main advantage of 4K Photo mode is its 30fps frame rate, compared with conventional, full-resolution burst shooting, which is limited to a still

very impressive 10fps. So, with really fast action, 4K Photo gives you a better chance of capturing that perfect moment. In addition, 4K Photo allows you to record much longer sequences and is more efficient with regard to using up card space. Finally, the very clever Pre-Burst mode allows you to capture action a second *before* you even press the shutter button, as it's constantly buffering footage. This can be handy with very unpredictable subjects.

Needless to say, though, 20MP, full-resolution images give higher quality than 8MP still frames from 4K Photo – although the latter are still easily good enough for A4 prints. Also, if you switch to lower-speed shooting at 5fps, the camera can then track-focus on a moving subject.

Like other Panasonic cameras, the TZ100 also has a super-high-speed mode of 40fps, but at reduced resolution and rather lower image quality that won't stand up to printing very large. As always, the best thing to do is experiment with the various options and see which one best suits your personal needs.

**Andy Westlake**



The Panasonic TZ100 4K Photo mode's 30fps is perfect for fast-action photography



Braun Paxettes came in a bewildering variety of forms

## Braun teaser

**Q** I am trying to find out more information about my Braun Paxette camera and Carl Zeiss screw lens. It all works fine – even the rangefinder and unusual timer leaf shutter – but can you provide any information about it?

**Ian Badley**

**A** Braun made a slightly bewildering array of cameras bearing the Paxette name, and identifying them can be a problem, particularly as the firm often made essentially the same design in both interchangeable and fixed-lens versions. Your particular one appears to be a Paxette Super IIL from 1958 – an interchangeable-lens model with coupled rangefinder focusing but no lightmeter. However, while this often came with the Stenheil Cassarit 50mm f/2.8 lens, yours has a more unusual, and more desirable, Carl Zeiss Tessar 50mm f/2.8. It was certainly relatively expensive when the camera was bought.

Paxettes are nicely made little cameras that use 39mm screw-mount lenses. These aren't interchangeable with Leica L39 screw-mount lenses, though, as the register distance between the film and lens mount is longer on the Paxette to accommodate a leaf shutter just behind the lens. This is a relatively unusual design; most rangefinders use focal-plane shutters directly in front of the film. It's still possible to find other lenses to fit the camera, but they're not all that common these days.

In terms of value, Braun isn't an especially desirable name to collectors, so even in good condition the cameras are usually worth only around £40. However, the Carl Zeiss Tessar lens that your example is equipped with might well add a bit more to your Braun – maybe £50 or so.

**Andy Westlake**



# We trade almost **anything** with absolutely no fuss



Fast quotation  
within 24 hours



Free collection of your  
pre-loved gear



We credit your Wex  
account swiftly

**Realise the value** of your old photo equipment. Contact us for a **fast quote**, and if upon inspection we find that your gear is in better condition, we will increase our offer. And, with the UK's largest range of photo equipment - **over 17,000 products**, including all the latest models - upgrading with Wex is **quick and easy**.

**Receive an extra £10 Trade-In Bonus by entering code AP10 in the Comment Box on our Quote page.**

**Visit [www.wex.co.uk/bonus](http://www.wex.co.uk/bonus) to submit a quote  
or call us on 01603 486413 Monday<sup>†</sup>-Friday 8.30am-6pm**

Terms and Conditions: <sup>†</sup>Except Bank Holidays. \*Promotional code is only applicable on part-exchange quotations that are accepted by you the customer and Warehouse Express Limited, this offer ends 31st August 2016. A full inspection of your exchange will be carried out by highly trained staff before any credit will be released. Wex Photographic is a trading name of Warehouse Express Limited (registered as company no. 03366976). Registered office: 13 Frensham Road, Sweet Briar Industrial Estate, Norwich, Norfolk, NR3 2BT. © Warehouse Express Limited 2016.



# My life in cameras

Photographer Geoff Harris on the cameras that have meant the most to him. [www.geoffharrisphoto.co.uk](http://www.geoffharrisphoto.co.uk)

## Geoff Harris



Geoff Harris is a leading photography journalist, and editorial and portrait photographer based in Glastonbury, Somerset. He writes regularly for AP, *The RPS Journal* and other leading photo titles and blogs. Geoff's images appear on

Rex Features and have been exhibited in locations around the world. He received a Highly Commended award in the 2016 Pink Lady Food Photographer of the Year.

## 1994 Minolta 7000i

I got this Minolta Dynax 7000i – a newer version of the Minolta SLR with AF – in the 1990s. It was a great way to learn the basics of photography while I was living in Tokyo, Japan. I still use the camera. It's built like a tank and the AF system, while basic by today's standards, holds up well. I love the sharp, fast 50mm and far-reaching 135mm

f/2.8 primes that I got with the camera. I'd never sell it.



## 2005 Sony Cyber-shot DSC-R1

This monster bridge model, sporting a then-groundbreaking 10.3MP APS-C sensor and 14.3–71.5mm Carl Zeiss Vario-Sonnar T\* lens, was the first digital camera I really got to grips with. It was as long and cumbersome



as an RPG launcher, and the sluggish contrast-detection AF could infuriate, but I miss that bridge versatility when I am faffing around changing lenses.



© GEOFF HARRIS

## 2009 Nikon D300S

I'm now a Nikon DSLR devotee to the core, and this started the love affair for me. The menu and interface took some figuring out after coming from the Canon EOS 5D, but once everything clicked into place I was hooked. I remember using the D300S early on at a street market in Kuala



Lumpur, Malaysia, and it suddenly felt like it was an extension of me – the sign of a great camera.

## 2013 Nikon D800

Some claim this 36MP full-frame workhorse is overkill for everyday duties, but as a jobbing portrait and wedding photographer I love the freedom and cropping leeway you get with all that resolution, not to mention the fantastic build quality and lens choice. Every flaw in your camera craft is mercilessly revealed, however, so the D800 forces you to raise your game.



## 2015 Fujifilm X-T10

This is now my mirrorless camera of choice. It's handy and looks great, as well as boasts many of the features of the higher-end X-T1 (including the generous sensor that came with it), excellent AF and, of course, a smorgasbord of superb lenses. I use it a lot with the bulky but brilliant 16–55mm f/2.8, and recently added a manual-focus Samyang 8mm fisheye, which is huge fun and top value.



## BLAST FROM THE PAST

## Canon EF-M

Ivor Matanle considers a rare and collectable 35mm from the 1990s

LAUNCHED 1991

PRICE AT LAUNCH \$219.95, with 50mm f/1.8 (approx £155)

GUIDE PRICE TODAY £15 (body only)

THE EF-M was Canon's attempt to provide traditionalists with a 35mm camera that could be used manually – one that used Canon's then-new EF range of lenses, albeit without autofocus. It was made solely for export, and although contemporary with EOS cameras it was not an EOS camera since it did not have autofocus. Neither did it have an LCD screen. Adapted from the Canon EOS 1000, the EF-M used top-plate dials to set shutter speed and aperture. It had a focusing screen with both microprism and split-image rangefinder focusing aids and could realistically only be used with lenses having a graspable focusing sleeve, which some Canon EF-mount lenses do not have. Independent Sigma lenses, as in the picture, are suitable.

**What's good** Commonsense usability, if you understand photography.

**What's bad** No flash-synchronisation socket, apart from the hotshoe.





# THE **VIDEO**MODE In association with **Canon**

## Your one-stop shop for filmmaking basics

SHOOTING • VIDEO EDITING • INSPIRATION

The **Video Mode** features a range of **video tips and tutorials** to help you learn filmmaking techniques



**News** Latest announcements from the video world



**Reviews** Latest video kit to get the best out of your filmmaking



**Tuition** Expert technique to get the best out of your kit



# [www.thevideomode.com](http://www.thevideomode.com)

[www.facebook.com/thevideomode](https://www.facebook.com/thevideomode) [@thevideomode](https://twitter.com/thevideomode)





## Professor Newman on...

# Why high pixel counts matter

Bob Newman says that early critics of high pixel counts on digital cameras were misguided

In the early days of digital photography there was a sustained campaign by some parts of the web media against cameras with high pixel counts. It was proposed that high pixel-count cameras inevitably suffered from more noise, were more susceptible to camera shake and absolutely needed better lenses. Another widely promulgated belief was that high pixel-count cameras suffered from the effects of diffraction more than low pixel-count ones.

It turns out that most of this was based on simplistic models and a faulty understanding of science, and that in most general-purpose photography, higher pixel-count cameras will produce better results than ones with lower pixel counts.

However, they do so at the cost of lower frame rates, larger files and a slight penalty in extreme low light. Here, I'll try to address some of the advantages and disadvantages of high pixel-count cameras.

First, the primary source of noise in an image is what is called 'photon shot noise'. It is the noise caused by the structure of light itself. Photons arrive in a random pattern that we call 'noise'. The more photons you have in an image, the more this random pattern evens out and the less apparent the noise is. Thus, the level of noise is primarily controlled by the number of

terms, this restriction of bandwidth is simply affected by the acuity of the human eye. So long as you view an image so that the individual pixels are not visible, you have applied the required 'low-pass filter' to limit the bandwidth.

The question this rather naturally raises is, if we view an image in such a way that an increased pixel count is invisible,

**'It turns out that their beliefs were based on simplistic models and a faulty understanding of science'**

photons collected (at any given exposure).

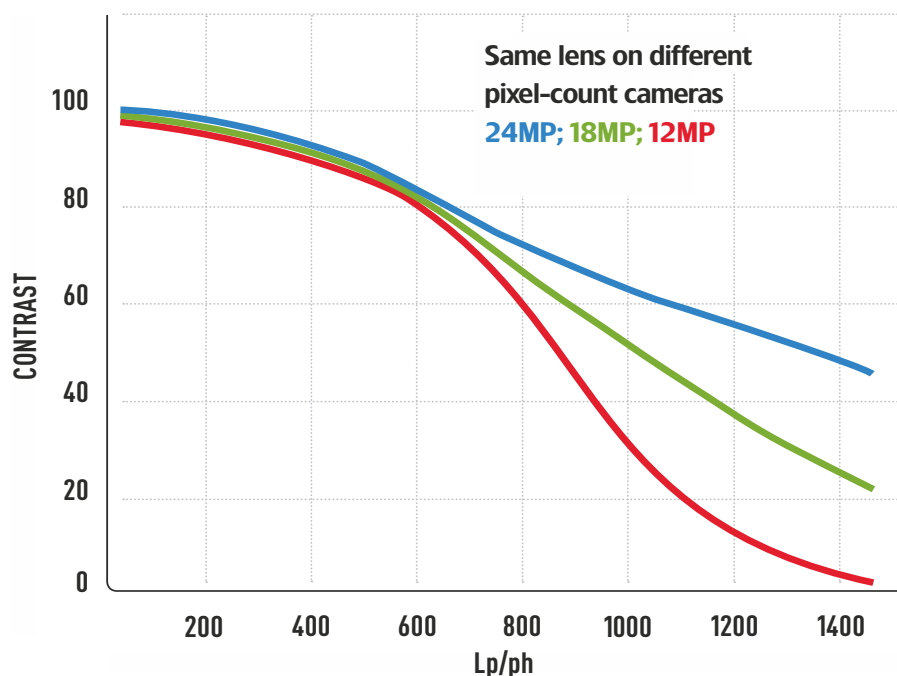
However, the signal, or image information, is sampled more frequently across the frame, leading to a higher signal 'bandwidth'. One factor of noise is the higher its bandwidth, the higher is its power. This power can, however, be limited simply by restricting its bandwidth. In image

what benefit does it bring? To answer this, we can look at the illustration, which I have derived from one produced by Dr Hubert Nasse of Zeiss ([lenspire.zeiss.com/en/measuring-lenses-objectively-part-2](http://lenspire.zeiss.com/en/measuring-lenses-objectively-part-2)).

This shows the modulation transfer function (MTF) of the same lens fitted to three cameras: 12 million pixels (red line), 18 million pixels (green line) and 24 million pixels (blue line). The graph shows contrast against feature size (in 'line pairs per picture height').

The lower-resolution sensors are delivering less contrast from about 600 line pairs per picture height, which is about equivalent to high-definition television (about two million pixels). Thus, even viewed at two million pixels, the 24-million-pixel sensor will deliver a sharper looking image than the 12-million-pixel one.

The difference is as pronounced as it would be between images produced by low and high-quality lenses. Thus, one of the benefits of a high pixel count is that, in effect, it makes all your lenses better.



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

## Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

**Try it today**

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)





# Marketplace

## Dealer and Classified Guide

To advertise please call 01252 255344

Email [tommy.sullivan@timeinc.com](mailto:tommy.sullivan@timeinc.com)

### Index to advertisers

Avenso UK Ltd .....	Cover:iv	Ffordes (Photographic) Ltd.....	68-69	Photographers On Safari .....	77
Camerasworld Ltd.....	67	Flaghead Photographic Ltd.....	62	Profoto Ltd .....	30
Camtech Photographic Ltd .....	63	Grays of Westminster.....	24-25,62	Sigma UK Ltd .....	23
Carl Zeiss Ltd.....	Cover: ii	Intro 2020 Ltd .....	52	Wex Photographic .....	58,64-66
Clifton Cameras Ltd.....	9	Lee Filter .....	46		
Digital Depot Ltd .....	29, 75	Park Cameras Ltd .....	Cover: iii, 70-71		
		Permier Ink & Photographic .....	72-73		

**Classified .....80-81**

## WANTED FOR CASH

### Exclusively... Nikon

## HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

**Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses**

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

Grays of Westminster  
– Exclusively... Nikon  
40 Churton Street, Pimlico  
London SW1V 2LP



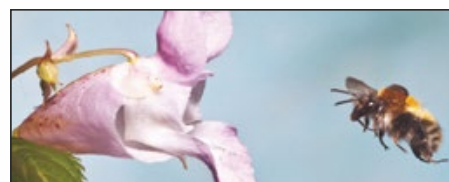
[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)

## TRIGGERSMART

A **unique** capture system that triggers your camera using **motion, sound or light**

The TriggerSmart is designed to easily capture images using Sound, Light Intensity Increase, Infra Red Beam Breaking and Movement.

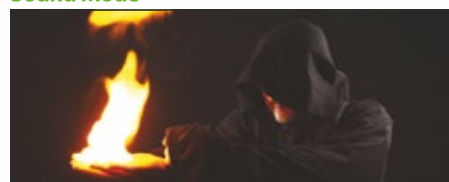
A great variety of stills and video cameras can be used, digital as well as film based. It can also trigger flash units and other devices.



IR Beam Breaking Mode



Sound Mode



Light Intensity Mode



The TriggerSmart Kit: the control unit MCT-1, IR/LIS receiver, IR transmitter and sound sensor, two mini tripods, one 2° baffle, two sensor connection cables and one camera connection cable.

(Some cameras will require a specific adapter cable. See website.)

**ONLY £238.00 incl. VAT.**

Full information visit: [www.flaghead.co.uk](http://www.flaghead.co.uk)



# Camtech

MAIL ORDER HOTLINE:

**01954 251 715**

Open 9am — 9pm, 7 days a week  
www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

## Digital Photography

CANON EOS 300 COMP WITH ALL ACCESS.....	MINT-BOXED £129.00
CANON EOS 500 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £299.00
CANON 550 EX SPEEDLITE.....	MINT-CASED £129.00
CANON 550 EX SPEEDLITE.....	EXC+ £80.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £199.00
CANON 580 EX MKII SPEEDLITE.....	MINT-CASED £225.00
FUJI X-PRO 1 BODY COMPLETE WITH ALL ACCESS.....	MINT-BOXED £325.00
FUJI X100 COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £275.00
FUJI X10 COMPLETE WITH ACCESSORIES.....	MINT BOXED £195.00
FUJI X20 COMPLETE WITH ACCESSORIES & CASE.....	MINT BOXED £245.00
FUJI 18mm f2 R FUJINON BLACK LENS.....	MINT BOXED £245.00
FUJI 35mm f1.4 R FUJINON LENS.....	MINT BOXED £295.00
FUJI 56mm f1.2 R XF FUJINON LENS.....	MINT BOXED AS NEW £545.00
FUJI 60mm f2.4 R MACRO FUJINON AS NEW.....	MINT BOXED £295.00
FUJI 18-55mm f2.8/4 R LM OIS XF WITH HOOD.....	MINT £325.00
FUJI NP-W126 BATTERY.....	NEW £29.00
FUJI EF-42 FLASHGUN FOR X PRO1.....	MINT BOXED AS NEW £139.00
FUJI RR-90 REMOTE RELEASE.....	NEW £25.00
FUJI FIT FC-E3 OFF CAMERA FLASH CORD.....	NEW £12.00
NIKON D610 BODY NEW "UNREGISTERED".....	NEW £875.00
NIKON D800 BODY ONLY 2000 ACTUATIONS.....	MINT BOXED £1,095.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS.....	MINT BOXED £799.00
NIKON D2X BODY ONLY 17354 ACTUATIONS COMPLETE.....	MINT BOXED £495.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP.....	MINT £245.00
NIKON D3100 BODY & 18-55 VR LENS.....	MINT £199.00
NIKON D5100 BODY WITH 18-55 VR LENS.....	MINT BOXED £295.00
NIKON D200 BODY COMPLETE ONLY 3899 ACTUATIONS.....	MINT - BOXED £199.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT- £165.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	EXC+ £145.00
NIKON V1 BODY WITH NIKON 10-30 VR LENS KIT.....	MINT BOXED £199.00
NIKON COOLPIX P7000.....	MINT BOXED £95.00
NIKON 18.5mm f1.8 1 NIKKOR FOR V SERIES.....	MINT BOXED £99.00
NIKON 32mm f1.2 1 NIKKOR FOR V SERIES.....	MINT BOXED £499.00
NIKON GR-H100 GRIP FOR V1.....	MINT BOXED £59.00
NIKON SB800 SPEEDLIGHT.....	MINT BOXED £189.00
NIKON SB700 SPEEDLIGHT.....	MINT BOXED AS NEW £199.00
NIKON SB600 SPEEDLIGHT.....	MINT- £125.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £99.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE.....	MINT BOXED £175.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
OLYMPUS 60mm f2.8 MACRO M ED MICRO 4/3RDS.....	MINT £275.00
PENTAX Q WITH 01 STANDARD PRIME LENS 8.5-40.5.....	MINT-BOXED £195.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS.....	MINT+HOOD £245.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £365.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM.....	MINT CASED £95.00
OLYMPUS HLD-A BATTERY GRIP FOR E3 BODY.....	MINT £85.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £39.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5.....	MINT BOXED £129.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £99.00
PANASONIC LUMIX DMC-GM1 16mp WITH BATT & CHGR.....	MINT- £145.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS.....	MINT BOXED £225.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £99.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £199.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £195.00
SIGMA 60mm f2.8 DN ART LENS.....	EXC++ BOXED £79.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY.....	EXC+ £99.00
CANON EOS 1N BODY.....	EXC+ £145.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm f2.8 USM "L" MKI.....	MINT BOXED AS NEW £695.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZERMINT-BOXED £1,275.00	
CANON 70 - 200mm f4 USM "L" IMAGE STAB + T/COLLARMINT-BOXED £675.00	
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT CASED £875.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £799.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 15mm f2.8 EF FISHEYE.....	MINT BOXED AS NEW £379.00
CANON 28mm f2.8 E/F.....	MINT £195.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £135.00
CANON 50mm f1.8 MK II.....	MINT- £59.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £235.00
CANON 85mm f1.8 USM.....	MINT BOXED £195.00
CANON 100mm f2 USM.....	MINT- £265.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £399.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £179.00
CANON 55 - 250mm f4/5.6 IS COMPLETE.....	MINT BOXED £110.00
CANON 75 - 300mm f4.5/5.6 USM MKII.....	MINT £129.00
CANON 100 - 300mm f4/5.6 USM.....	MINT- £95.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT £159.00
CANON EF 1.4X EXTENDER MK II.....	MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS MC77 ELEMENT 2X TELECONVERTER.....	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00

SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED £375.00	
TOKINA 100mm f2.80 MACRO ATX-PRO + HOOD.....	MINT- £245.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00
CONTAX 21mm f 2.8 BIOGON BLACK WITH FINDER.....	MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER.....	MINT BOXED £499.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD,CAP.....	MINT BOXED £275.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP.....	MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £79.00
CONTAX 6D1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 300mm F4 TELE TESSAR AE.....	MINT- £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £95.00

## Leica 'M', 'R' & Screw & Rangfinders

LEICA M8 BODY NEW SHUTTER AND SERVICE.....	EXC++BOXED £799.00
LEICA M7 BODY LATE MODEL.....	MINT BOXED AS NEW £1,395.00
LEICA M6 TTL BLACK 0.72 WITH STRAP.....	MINT- £999.00
LEICA M4P BODY BLACK.....	EXC++BOXED £475.00
LEICA M5 BODY.....	MINT- £600.00
LEICA M3 BODY.....	EXC++ £399.00
LEICA M2 BODY WITH CASE.....	EXC++CASED £595.00
LEICA M2 BODY.....	EXC++ £399.00
LEICA M1 BODY.....	EXC++CASED £499.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA IIlg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION").....	EXC++ £365.00
LEICA IIA STANDARD WITH 5CM F2 COLL SUMMITAR.....	EXC++ £365.00
LEICA IIC BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATESTMINT BOXED £2,295.00	
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER.....	MINT IN KEPPER £895.00
MINOLTA 28mm f2.8 ROKKOR LENS WITH FILTERS,HOOD.....	MINT £399.00
LEICA 28mm f2.8 ELMARIT M WITH HOOD CANADIAN.....	MINT BOXED £899.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED") MINT BOXED £1,095.00	
ZEISS 35mm f2.8 BIOGON BLACK + HOOD M FIT.....	MINT BOXED £395.00
LEICA 35mm F2 SUMMICRON ASPH 6 BIT LATESTMINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS.....	MINT- £395.00
LEICA 50mm f1.4 SUMMILUX M BLACK.....	EXC++ £895.00
LEICA 50mm f2 SUMMICRON BLACK 11826.....	MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301##.....	MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £799.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	EXC++ £575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	MINT £950.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,495.00
LEICA 90mm f2.8 TELE ELMARIT + HOOD + CASE FOR M.....	MINT BOXED £495.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £999.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER BESSA T 101st ANNIV HELIAR SET BLUE.....	MINT BOXED £795.00
VOIGTLANDER BESSA L BODY.....	MINT BOXED £115.00
VOIGTLANDER 15mm f4.5 S/WIDE + M MOUNT+ FINDER.....	MINT £299.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER.....	MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,2,3 R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M/13356).....	MINT BOXED £199.00
LEICA 40mm FGR FOR M7/M6/MGTTL ETC.....	MINT- £49.00
CANON 50mm f1.8 LEICA SCREW WITH M MOUNT.....	MINT £295.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm F2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEPPER £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm F4.5 HEKTOR IN KEPPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm F4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF240 FLASH.....	MINT BOXED £189.00
LEICA FOMOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R7 BLACK BODY.....	MINT-BOXED £225.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 50mm f2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 60mm f2.8 MACRO ELMARIT.....	MINT- £299.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00

## Medium & Large Format

HASSELBLAD X PAN II WITH 45mm + HOOD.....	MINT-BOXED £1,495.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00

HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQL.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQL.....	MINT- £69.00
BRONICA FILMBACK SQ-I220 FOR SQA/SQL.....	MINT BOXED £79.00
MAMIYA 6 BODY.....	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z VR FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £199.00
MAMIYA 180mm F4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £175.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £199.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7.....	MINT-BOXED £75.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 50TH ANNIVERSARY Ltd EDITION "NEW".....	NEW UNUSED £1,499.00
NIKON F6 BODY UNUSED THIS IS A NEW ITEM.....	NEW UNUSED £1,195.00
NIKON F100 BODY SLIGHT STICKY GRIP.....	MINT- £99.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS.....	MINT BOXED £425.00
NIKON 20mm f2.8 A/F "D".....	MINT BOXED £295.00
NIKON 50mm F1.8 A/F.....	MINT- £69.00
NIKON 50mmF1.8 A/F "D".....	MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS.....	MINT BOXED £129.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 60mm F2.8 A/F D.....	MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £845.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX.....	MINT BOXED £495.00
NIKON 16 - 80mm f2.8/4 "G" ED DX AF-S VR LATEST.....	MINT BOXED £695.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 17 - 55mm f2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT- BOXED £499.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FLT + HOOD.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR.....	MINT-HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF-ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £295.00
NIKON 24 - 120mm f3.5/5.5 A/F "D".....	MINT- £175.00
NIKON 24 - 120mm f4 "G" ED AF-S LATEST.....	MINT CASED £575.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST.....	MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO.....	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.....	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £99.00
NIKON TC20E AF-1 2.0X TELECONVERTER.....	MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER.....	MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIIL.....	MINT BOXED £299.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT.....	MINT BOXED £69.00
SIGMA 1.4X EX DG APO TELECONVERTER.....	MINT BOXED £125.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT.....	MINT BOXED AS NEW £199.00
SIGMA 50mm F2.8 MACRO EX A/F "D".....	MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO.....	MINT CASED £175.00





# wex

photographic

Retailer of the Year, Gold Service Award winner 2015  
and Best Online Retailer 2002-2014.  
Good Service Awards winner 2008-2016.

**THE WEX PROMISE:** Over 17,000 Products | Free Delivery on £50 or over\*\* | 30-Day Returns Policy†



**Nikon D500**  
Black

20.9 megapixels  
10.0 fps  
1080p movie mode

**2 YEAR WARRANTY**

**New**

**D500** Body **£1729**  
New D500 Body **£1729**  
New D500 + 16-80mm **£2479**

D3300 Body..... **£248**  
D3300 + 18-55mm AF-P VR..... **£299**



**Nikon D5500**  
Black or Red

24.2 megapixels  
5.0 fps  
1080p movie mode

**2 YEAR WARRANTY**

**£50 Cashback\***

**D5500** Body **£499**  
D5500 Body **£499**  
D5500 + 18-55mm VR II **£569**  
D5500 + 18-55mm VR II **£519 inc. £50 Cashback\***



**Nikon D7100**

24.1 megapixels  
6.0 fps  
1080p movie mode

**2 YEAR WARRANTY**

**D7100** Body **£569**  
D7100 + 18-105mm VR **£799**

CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!'  
Fang! - Warwickshire



**Nikon D7200**

24.2 megapixels  
6.0 fps  
1080p movie mode

**2 YEAR WARRANTY**

**£70 Cashback\***

**D7200** Body **£714**  
D7200 Body **£714**  
D7200 + 18-105mm **£888**  
D7200 + 18-105mm **£818 inc. £70 Cashback\***



**Nikon D610**

24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

**2 YEAR WARRANTY**

**D610** From **£999**  
D610 Body **£999**  
D610 + 24-85mm **£1499**



**Nikon D750**

24.3 megapixels  
6.5 fps  
1080p movie mode  
Full Frame CMOS Sensor

**2 YEAR WARRANTY**

**D750** From **£1389**  
D750 Body **£1389**  
D750 + 24-85mm **£1716**  
D750 + 24-120mm **£1979**



**Nikon D810**

36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**2 YEAR WARRANTY**

**D810** From **£2139**  
D810 Body **£2139**

Read our D810 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



**Nikon D5**

20.8 megapixels  
12.0 fps  
Full Frame CMOS Sensor

**2 YEAR WARRANTY**

**New**

**D5** Body **£5199**  
New D5 Body **£5199**

Read our D5 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)

Nikon Cashback\* offer ends 31.08.16

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

## SONY



**A7R II** Black

42.4 megapixels  
5.0 fps  
4K Video

**A7R II** **£2599**  
A7R II Body **£2599**  
A7S II Body **£2499**  
A7R Body **£899**  
A7 II Body **£1179**  
A7s Body **£1499**



**A6300** Black or Silver

24.0 megapixels  
11.0 fps  
1080p movie mode

**New**

**A6300** From **£999**  
New A6300 Body **£999**  
New A6300 + 16-50mm **£1099**  
A6000 Body **£439**  
A6000 + 16-50mm PZ **£509**



**A68**

24.0 megapixels  
0 fps  
1080p movie mode

**New**

**A68** From **£479**  
New A68 Body **£479**  
New A68 + 18-55mm **£549**  
A77 II Body **£764**  
A77 II + 16-50mm **£1199**  
A58 + 18-55mm + 55-200mm **£399**

**RECOMMENDED A-MOUNT LENSES:**  
Sony 70-400mm f4.5-6.3 G SSM II **£1509**  
Sony 70-300mm f4.5-5.6 G SSM **£689**  
Sony 28-75mm f2.8 SAM **£569**  
Sony 35mm f1.8 DT SAM **£149**

**RECOMMENDED FULL FRAME E-MOUNT LENSES:**  
New Sony FE 85mm f1.4 G **£1499**  
New Sony FE 24-70mm f2.8 G **£1799**  
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* **£799**  
**£749 inc. £50 Cashback\***  
Sony FE 70-200mm f4.0 G OSS **£999**  
**£939 inc. £60 Cashback\***

Sony Cashback\* offer ends 04.09.16

## Panasonic



**GH4R**

16.05 megapixels  
12.0 fps  
4K Video

**New**

**GH4R** From **£999**  
New GH4R Body **£999**  
GH4 Body **£799**  
G7 Body **£467**



**GX8** Silver or Black

20.03 megapixels  
8.0 fps  
4K Video

**New**

**GX8** From **£649**  
New GX8 Body **£649**  
New GX8 + 12-60mm **£879**  
New GX8 + 14-42mm **£799**

**RECOMMENDED LENSES:**  
Panasonic 14-45mm f3.5-5.6 **£229**  
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario **£378**  
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario **£279**  
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS **£169**

## OLYMPUS



**PEN-F** Black or Silver

20.3 megapixels  
10.0 fps  
1080p movie mode

**New**

**New PEN-F** From **£999**  
New PEN-F from **£999**  
OM-D E-M1 Body **£849**  
OM-D E-M1 + 12-50mm **£969**  
OM-D E-M1 + 12-40mm **£1233**  
OM-D E-M5 II Body **£749**  
OM-D E-M5 II + 12-40mm **£1299**  
OM-D E-M5 II + 12-50mm **£879**

**RECOMMENDED LENSES:**  
Olympus 75mm f1.8 **£620**  
Olympus 12-40mm f2.8 Pro **£719**  
Olympus 40-150mm f2.8 Pro **£1099**



**E-M10 II** Black or Silver

16.3 megapixels  
8.5 fps

**E-M10 II** From **£449**  
OM-D E-M10 II Body **£449**  
OM-D E-M10 II + 14-42mm **£549**  
OM-D E-M10 + 14-150mm II **£579**



**PENTAX K-1**

36 megapixels  
6.5 fps  
4K Video

**New**

**K-1** From **£1599**  
New K-1 Body **£1599**  
K-3 II Body **£709**  
K-3 II + 18-55mm **£789**  
K-3 II + 18-135mm **£1009**  
K-3 II + 16-85mm **£1099**  
K-3 Body **£659**  
K-3 + 18-135mm **£939**  
K-50 **£389**  
K-S1 from **£249**  
K-S2 from **£479**

## FUJIFILM



**X-E2S** Black or Silver

16.3 megapixels  
7.0 fps

**New**

**X-E2S** From **£549**  
New X-E2S Body **£549**  
New X-E2S + 18-55mm **£749**  
X-E2 Body **£399**  
X-T1 Body **£805**

**FUJINON LENSES – for more Cashback deals visit [wex.co.uk/cashback](http://wex.co.uk/cashback)**  
90mm f2 R LM WR XF **£615**  
**£555 Inc £60 Cashback\***  
16-55mm f2.8 R LM WR **£699**  
**£619 Inc £80 Cashback\***  
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter **£1499**  
**£1379 Inc £120 Cashback\***

Fuji Cashback\* offer ends 31.08.16



“Love Wex. You can always be reassured you’re going to get great service and a great item at the best price. Thanks!”

S. Pradham – Essex

CALL CENTRE NOW OPEN SUNDAYS

01603 208761

Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

visit [www.wex.co.uk](http://www.wex.co.uk)

THE WEX PROMISE: Part-Exchange Available | Used items come with a 12-month warranty††

Canon | PRO PARTNER

## The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

5DS Body £2699  
5DS R Body £2899

50.6 megapixels 5.0 fps 1080p movie mode

5DS Body £2699

5DS R Body £2899

Canon | PRO PARTNER  
EOS 760D

24.7 megapixels  
5.0 fps  
1080p movie mode

£50  
Cashback\*

760D Body £549

760D Body £549  
£499 inc. £50 Cashback\*  
750D Body £459  
£409 inc. £50 Cashback\*  
750D + 18-55mm £529  
£479 inc. £50 Cashback\*  
750D + 18-135mm £709  
£659 inc. £50 Cashback\*  
700D Body £389  
£349 inc. £40 Cashback\*  
700D + 18-55mm IS STM £449  
£409 inc. £40 Cashback\*

Canon | PRO PARTNER  
80D

24.2 megapixels  
7.0 fps  
1080p movie mode

NEW 80D From £999

New 80D Body £999  
New 80D + 18-55mm £1089  
New 80D + 18-135mm £1349  
70D Body £697  
70D + 18-55mm f3.5-5.6 IS STM £722

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'  
Adam – Portsmouth

Canon | PRO PARTNER  
EOS 7D MkII

20.2 megapixels  
10.0 fps  
1080p movie mode

7D Mk II Body £1179

7D Mark II Body £1179

Canon | PRO PARTNER  
EOS 6D

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

6D Body £1119

6D Body £1119

Canon | PRO PARTNER  
5D Mark III

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

5D Mark III Body £2178

5D Mark III Body £2178

Canon | PRO PARTNER  
EOS 1D X Mk II

20.2 megapixels  
16.0 fps  
Full Frame CMOS sensor

1D X Mk II Body £5199

New 1D X Mk II Body £5199

Read our 1D X Mk II review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



Canon Cashback\* offer ends 31.08.16

### Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty\*

[www.wex.co.uk/pre-loved](http://www.wex.co.uk/pre-loved)

\*Excludes items marked as incomplete or for spares

#### Tripods

GT3542L  
• 178cm Max Height  
• 16cm Min Height

Mountaineer Carbon eXact Tripod:

GT0532	£269
GT1532	£499
GT2542	£599
GT3542L	£699

Manfrotto  
Imagine More

MT190XPRO3  
• 160cm Max Height  
• 9cm Min Height

MT190XPRO3	£129
MT190XPRO4	£139
MT190CXPRO3 Carbon Fibre	£229
MT190CXPRO4 Carbon Fibre	£239
MT190XPRO3 + 496RC2 Ball Head	£139
MT190XPRO4 + 496RC2 Ball Head	£189

Manfrotto  
Imagine More

Befree Travel Tripod  
• 144cm Max Height  
• 34cm Min Height

Aluminium Available in Black, Red, Green and Blue £118

Carbon Fibre £248

JOBY  
Hybrid GP2B  
• 1000g Max Load  
• 25.7cm Height

Joby Tripods  
Original £17  
Hybrid £29  
SLR Zoom from £39  
Focus GP-8 from £79

#### Flashguns & Lighting Accessories

<b>Canon   PRO</b> Speedlites: 430EX III-RT £219 £199 inc. £20 Cashback* 600EX-RT £429	<b>MacroLites:</b> MR-14EX II £499 MT-24EX £749	<b>Nikon</b> Speedlights: SB5000 £499 SB700 £229	<b>Kits:</b> R1 Close-Up £415 R1C1 £555	<b>SONY</b> Flashguns: HVL-F43M £249 HVL-F60M £429	<b>OLYMPUS</b> Flashguns: FL-300R £134.99 FL-600R £279	<b>PEKAX</b> Flashguns: AF 540 FGZ II £349 AF 360FGZ II £249
<b>Metz</b> Flashguns: 26 AF-1 £79.99 44 AF-2 £115 52 AF-1 £179 64 AF-2 £289	<b>Macro flash:</b> 15 MS-1 £249	<b>SIGMA</b> Flashguns: EF 610 DG ST £89 EF 610 DG Super £119	<b>Nissin</b> Flashguns: i40 £149 Di700 Air £199	<b>SEKONIC</b> Sekonic L-308s £139 Pro 478DR £299	<b>GOSSEN</b> Digipro F2 £209	
<b>PocketWizard</b> MiniTT1 £149 FlexTT5 £159	<b>Plus III Set</b> £199 <b>PlusX Set</b> £120	<b>5-in-1 Reflector</b> £24.99 <b>3m Background Support</b> £89	<b>Rogue</b> FlashBender2 £31.95 XL Pro Lighting System £84.95	<b>INTERfit</b> Wall Mounting Kit £61.99 Folding Softbox From £54.99 Reflector Bracket £24.99	<b>Off Camera flash Cord</b> From £30.99 <b>TiltHead bracket</b> £23.99	
<b>westcott</b> Omega Reflector £99 Collapsible Umbrella Flash Kit £70	<b>Lastolite</b> Ezybox Speed-Lite 2 £49.95 Ezybox Hotshoe From £89.99 EzyBalance Grey £19.99	<b>Background Support</b> £124.99 <b>TriFlip Kits</b> From £69.99 <b>Urban Collapsible</b> £165	<b>Reflectors:</b> 30cm £12.50 50cm £22.99 75cm £34.99 95cm £59 120cm £74.99			

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99\*\* (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.95\*\*. Sunday deliveries are charged at a rate of £8.95\*\*. (\*\*Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. \*Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. \*\*Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2016.

\*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.  
Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm



Follow us on Twitter, Facebook, Google+ and Youtube  
for all the latest offers, reviews, news and advice!



#### DSLR Lenses

**Canon** | **PRO**  
PARTNER

##### CANON LENSES

EF 20mm f2.8 USM.....	£385
EF 24mm f1.4L II USM.....	£1099
EF-S 24mm f2.8 Pancake.....	£127
EF 24mm f2.8 IS USM.....	£455
EF 28mm f1.8 USM.....	£345
EF 35mm f1.4L II USM.....	£1799
EF 35mm f2 IS USM.....	£379
EF 40mm f2.8 STM.....	£149
<b>£129 inc. £20 Cashback*</b>	
EF 50mm f1.2L USM.....	£995
EF 50mm f1.4 USM.....	£232
EF 50mm f1.8 STM.....	£97
EF-S 60mm f2.8 USM Macro.....	£305
<b>£260 inc. £45 Cashback*</b>	
EF 85mm f1.2L II USM.....	£1499
EF 85mm f1.8 USM.....	£237
EF 100mm f2.8 USM Macro.....	£373
EF 100mm f2.8L Macro IS USM.....	£619
EF 300mm f4.0 L IS USM.....	£959
EF-S 10-18mm f4.5-5.6 IS STM.....	£179
<b>£159 inc. £20 Cashback*</b>	
EF-S 10-22mm f3.5-4.5 USM.....	£377
<b>£332 inc. £45 Cashback*</b>	
EF 11-24mm f4L USM.....	£2799
EF-S 15-85mm f3.5-5.6 IS USM.....	£509
EF 16-35mm f2.8L Mk II USM.....	£1060
EF 16-35mm f4L IS USM.....	£682
<b>£607 inc. £75 Cashback*</b>	
EF-S 17-55mm f2.8 IS USM.....	£519
<b>£474 inc. £45 Cashback*</b>	
EF-S 18-55mm f3.5-5.6 IS STM Lens.....	£169
EF-S 18-135mm f3.5-5.6 IS STM.....	£295
<b>£275 inc. £20 Cashback*</b>	
Canon Cashback* offer ends 31.08.16	

EF-S 18-135mm f3.5-5.6 IS USM.....	£449
EF-S 18-200mm f3.5-5.6 IS.....	£355
EF 24-70mm f2.8L IS USM II.....	£1400
<b>£1250 inc. £150 Cashback*</b>	
EF 24-70mm f4L IS USM.....	£675
EF 28-300mm f3.5-5.6 L IS USM.....	£1795
EF-S 55-250mm f4-5.6 IS STM.....	£199
<b>£179 inc. £20 Cashback*</b>	
EF 70-200mm f2.8L IS USM II.....	£1499
EF 70-200mm f4L IS USM.....	£795
EF 70-300mm f4.0-5.6 L IS USM.....	£876
<b>£766 inc. £110 Cashback*</b>	
EF 100-400mm f4.5-5.6L IS USM II.....	£1799



##### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye.....	£549
14mm f2.8 D AF ED Lens.....	£1199
20mm f1.8 G AF-S ED.....	£579
24mm f1.4 G AF-S ED.....	£1572
24mm f1.8 G AF-S ED.....	£629
28mm f1.8 G AF-S.....	£495
35mm f1.8 G ED AF-S.....	£399
40mm f2.8 G AF-S DX Micro.....	£209
45mm f2.8 D PC-E Micro.....	£1393
58mm f1.4 G AF-S.....	£1349
60mm f2.8 D AF Micro.....	£368
60mm f2.8 G AF-S ED.....	£439
85mm f1.8 G AF-S.....	£399
105mm f2.8 G AF-S VR IF ED Micro.....	£659
135mm f2.0 D AF DC.....	£1029
180mm f2.8 D AF IF-ED.....	£695
300mm f4.0E AF-S PF ED VR.....	£1470
500mm f4.0E FL AF-S ED VR.....	£8149
600mm f4.0E FL AF-S ED VR.....	£9649

10-24mm f3.5-4.5 G AF-S DX.....	£669
16-80mm f2.8-4G ED AF-S DX VR.....	£769
16-85mm f3.5-5.6 G ED AF-S DX VR.....	£499
17-55mm f2.8 G ED DX AF-S IF.....	£979
18-35mm f3.5-4.5G AF-S ED.....	£549
18-105mm AF-S DX f3.5-5.6 G ED VR.....	£195
18-140mm f3.5-5.6 G ED AF-S DX VR.....	£429
18-200mm f3.5-5.6 G ED AF-S DX VR II.....	£549
18-300mm f3.5-5.6 ED AF-S VR.....	£749
24-70mm f2.8 G ED AF-S.....	£1399
24-85mm f3.5-4.5 AF-S G ED VR.....	£375
24-70mm f2.8E AF-S ED VR.....	£1849
24-120mm f4 G AF-S ED VR.....	£849
28-300mm f3.5-5.6 G ED AF-S VR.....	£729
55-200mm f4.0-5.6 G AF-S ED DX VR II.....	£254
55-300mm f4.5-5.6 G AF-S DX VR.....	£269
70-200mm f2.8G ED AF-S VR II.....	£1799
70-300mm f4.5-5.6 G ED AF-S IF VR.....	£449
80-400mm f4.5-5.6 G ED AF-S VR.....	£1859
200-500mm f5.6E AF-S ED VR.....	£1179

Macro OS HSM.....	£345
24-35mm f2 DG HSM A.....	£699
24-70mm f2.8 IF EX DG HSM.....	£526
70-200mm f2.8 EX DG OS HSM.....	£729
120-300mm f2.8 OS.....	£2499
150-600mm f5.0-6.3 S DG OS HSM.....	£1199
150-600mm f5-6.3 C DG OS HSM.....	£739

## TAMRON

**TAMRON LENSES - with 5 Year Manufacturer Warranty**

90mm f2.8 SP Di USD VC Macro.....	£579
180mm f3.5 Di SP AF Macro.....	£579
10-24mm f3.5-4.5 Di II LD SP AF ASP IF.....	£349
15-30mm f2.8 SP Di VC USD.....	£849
16-300mm f3.5-6.3 Di II VC PZD Macro.....	£399
18-200mm f3.5-6.3 Di II VC.....	£169
18-270mm f3.5-6.3 Di II VC PZD.....	£269
24-70mm f2.8 Di VC USD SP.....	£679
28-300mm f3.5-6.3 Di VC PZD.....	£499
70-200mm f2.8 Di VC USD.....	£929
150-600mm f5-6.3 SP Di VC USD.....	£739

For Canon-fit Tamron,  
Sigma or Samyang lenses,  
visit our website

#### Photo Bags & Rucksacks



##### Whistler BP 350 AW Backpack

Perfect for carrying a pro DSLR with lens attached, a flash, accessories, a 2-litre hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.



Whistler:	
BP 350 AW.....	£257
BP 450 AW.....	£286

##### Photo Sport BP 200 AW Black

Perfect for carrying a DSLR with lens attached, a flash, accessories, a 2-litre hydration reservoir (not included), plus extra gear such as a bike helmet, jacket, snacks and a compact tripod.



Photo Sport BP:	
200 AW.....	£118
300 AW.....	£147



##### Manfrotto Imagine More

##### Manfrotto Pro Light 3N1 Backpacks

Designed to hold a digital SLR with battery grip and mid-range zoom lens attached, 3-4 additional lenses, a flashgun and iPad/tablet.



3N1-25.....	£159
3N1-35.....	£139



##### Anvil Slim Professional Backpack



Anvil:	
Anvil Slim.....	£189.99
Anvil Super.....	£189.99
Anvil Pro.....	£209.99

##### Billingham



Canvas/Leather: Khaki, Black Fibre/Leather: Khaki, Sage, Black.	
Digital.....	£109
Small.....	£139
Large.....	£154
Pro Original.....	£169

#### Computing



PIXMA Pro 100S.....	£375
PIXMA Pro 10S.....	£529
PIXMA Pro 1.....	£629

Intuos Pro Professional 5 Pro.....	£132
i1 Display Pro.....	£169
ColorMunki Smile.....	£72
Pen and Touch Tablet Small.....	£168
Medium.....	£239
Large.....	£325

#### Digital Compact Cameras

Digital compact camera accessories are available on our website



**PowerShot G5 X**  
£579

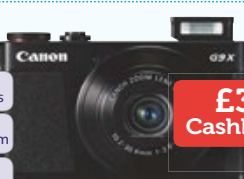
16.1 megapixels  
65x optical zoom  
1080p movie mode



**PowerShot G7 X Mk II**  
£549

20.1 megapixels  
4.2x optical zoom  
1080p movie mode

12.8 megapixels  
5.0x optical zoom  
1080p movie mode



**PowerShot G9 X** £357  
**£327 inc. £30 Cashback\***

PowerShot IXUS 285 HS.....	£169
PowerShot SX60 HS.....	£298.99
PowerShot SX540.....	£299
<b>£274 inc. £25 Cashback*</b>	
PowerShot SX720.....	£299
PowerShot G1 X Mark II.....	£453
PowerShot G3 X.....	£599

Canon Cashback\* offer ends 31.08.16

## RICOH

**WG-30**  
Red or Black.....£159



**Ricoh GR II**  
16.2 Megapixel with fixed f2.8 GR lens.....£469



## Panasonic



**Lumix LX100**  
£499

24x optical zoom



**Lumix TZ100**  
£549

20.1 megapixels



**Lumix DMC-FZ1000**  
£549

20.1 megapixels

Lumix TZ60.....	£199
Lumix FZ72.....	£196
Lumix TZ70.....	£243
Lumix FZ200.....	£279
Lumix TZ80.....	£329

#### OLYMPUS

**Stylus TG-4**  
£264



**Stylus Tough TG-860**  
£184  
Black, Silver & White



#### FUJIFILM

**Black or Silver**



**X100T** £794

16.3 megapixels  
APS-C size sensor



**Fuji X70** £539

16.3 megapixels



**Fuji X-P90** £174

16.4 megapixels

#### SONY

**Black**

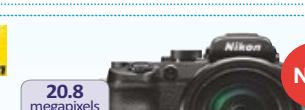


**Cyber-Shot HX90V**  
£299

18.2 megapixels  
30.0x optical zoom  
1080p movie mode

Cyber-shot WX500.....	£229
Cyber-shot HX400.....	£349
Cyber-Shot RX100 II.....	£379
Cyber-Shot RX100 III.....	£569
Cyber-Shot RX10.....	£559
Cyber-Shot RX100 IV.....	£759
Cyber-Shot RX10 II.....	£1036

For Sony batteries and cases  
visit our website



**DL24-500** £749

20.8 megapixels  
21x optical zoom



**DJI Quadcopter Drones** £449



# cameraWORLD

*The Part-Exchange Specialists*

## We Buy Cameras ...and More

Now buying **digital** and **film** equipment.  
We **pay more** and **smile more!**



### Action Camera

Shoot. Share. Swipe.

**£399**



### A New Era of Video

An entirely new way to capture, experience and share video, yet immediately familiar. **See it all.**

360Fly gives you the power to capture and share your life in fully immersive, interactive 360° HD video.

## TAMRON

**90mm f2.8**

SP VC USD Macro

### THE REBIRTH OF A CLASSIC

The latest in the popular macro focal length goes that extra length (no pun intended) to bring a sharpness and colour to your close shots like never before.



**NEW**

**£579**

**24-70mm**

**f2.8 DI VC USD**

Full frame for Canon & Nikon

RRP £999

**£679**

**SAVE £320**



**18-270mm**

**f3.5-6.3**

DI II VC PZD  
**FREE Aosta Avant Case**

RRP £664

**£269**

**SAVE £395**



**16-300mm**

**f3.5-6.3**

DI II VC PZD  
Ultimate travel zoom for APS-C

RRP £529

**£399**

**SAVE £130**



**150-600mm**

**f5-6.3**

VC USD

RRP £1099

**£769**

**SAVE £330**



## SAMYANG

Specialist lenses for photo and cine. Super quality, super value.

**8mm f2.8**

Fujifilm X/  
Sony E-Mount



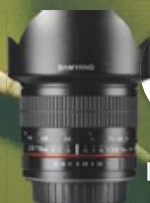
**SAVE £81**

RRP £219

**£300**

**10mm f2.8**

Canon EFs/Fujifilm X/  
M43/Sony A-Mount/  
Sony E-Mount



**SAVE £90**

RRP £410

**£320**

**12mm f2.0**

Fujifilm X/M43/  
Sony E-Mount



**SAVE £77**

RRP £330

**£253**

**14mm f2.8**

Canon EF/Canon EFs/  
M43/Pentax KAF/  
Sony A-Mount/  
Sony E-Mount



**SAVE £67**

RRP £341

**£274**

**50mm f1.2**

Canon EOS M/  
Fujifilm X/M43/  
Sony E-Mount



**£299**

**100mm f2.8**

Canon EF/Canon EFs/  
Fujifilm X/M43/  
Sony A-Mount/  
Sony E-Mount



**SAVE £27**

RRP £347

**£320**

## Velbon

**Ultra Stick Super 8**  
Pocket Monopod

Folds down to just 26cm,  
extends to 156cm!  
Takes up to DSLR

**SAVE £10**



RRP £60

**£50**

**Ultrak Travel Tripod**  
UT-43D II GM

Folds so small,  
stands so tall!

**SAVE £395**



RRP £179

**£99**

**SUB-65**  
3-In-1 Tripod

Tripod,  
monopod and  
side clamp  
all in one

**SAVE £41**



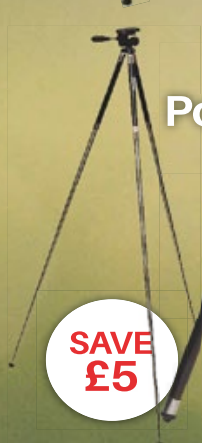
RRP £190

**£149**

**Summit Pocket Travel Tripod**  
VTP-787

For compact cameras

**SAVE £5**



RRP £25

**£20**

**CHELMSFORD** 01245 255510  
High Chelmer Shopping Centre, Chelmsford, Essex CM1 1XB  
chelmer@cameraworld.co.uk

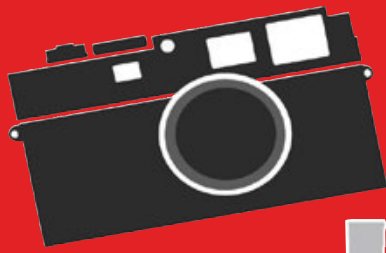
**LONDON** 020 7636 5005  
14 Wells Street (off Oxford Street), London W1T 3PB  
sales@cameraworld.co.uk



[www.cameraworld.co.uk](http://www.cameraworld.co.uk)

Goods and delivery services subject to stock and availability.  
Prices subject to change. Pictures are for illustration purposes only.  
All prices include VAT @ 20%. E. & O.E.  
Second hand goods to be part exchanged or sold for cash are subject to inspection.





www.fffordes.com

SITE UPDATED EVERY HOUR - 24 HOURS PER DAY

Largest Used Equipment Specialists Since 1960

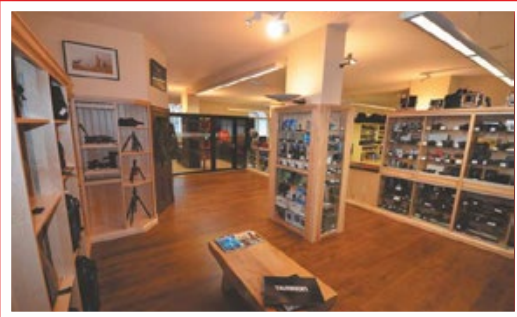
<b>Bronica ETRS/Si</b>		24mm F2.8 IS USM.....	Mint-^£299	1.4x EF Extender.....	E++^£119	Olympus 11-22mm F2.8-3.5 Zuiko.....	E+ / Mint-^£199 - £249
ETRSi Complete.....		24-70mm F4 L IS USM.....	Mint-^£489 - £579	1.4x EF II Extender.....	E++^£179	Olympus 12-60mm F2.8-4 ED SWD.....	E+^£259 - £349
ETRS Complete + AEII Prism + Speedgrip E.....		24-70mm F2.8 L USM.....	E+ / E++^£579 - £689	1.4x EF MkIII Extender.....	Mint-^£249	Panasonic 14-150mm F2.8-5.6 Asph.....	E++^£489
ETRS Body Only.....		24-70mm f2.8 L USM II.....	Mint-^£1,149	2x EF Extender.....	As Seen / E++^£79 - £129	Olympus 14-35mm F2 SWD.....	E++^£889
ETR Body Only.....		24-105mm F4 L IS USM.....	E++^£399 - £429	2x EF II Extender.....	Mint-^£179	Olympus 14-42mm F3.5-5.6 Zuiko.....	E++^£59
30mm F3.5 PE Fisheye.....		28mm F1.8 USM.....	E++^£279	2x EF MkII Extender.....	E+ / E++^£149 - £155	Olympus 14-45mm F3.5-5.6 Zuiko.....	As Seen^£29
45-90mm F4-5.6 PE.....		28-80mm F2.8-4 L USM.....	Mint-^£349	2x EF MkIII Extender.....	Mint-^£239 - £259	Panasonic 14-50mm F2.8-3.5 OIS Asph.....	E++^£149
50mm F2.8 E.....		35-350mm F3.5-5.6 L USM.....	Exc / E+^£499	300EZ Speedlite.....	E+ / E++^£9 - £29	Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++^£129 - £149
50mm F2.8 PE.....		45mm F2.8 TS-E.....	E++^£799	380EX Speedlite.....	E+^£39	Olympus 18-180mm F3.5-6.3 Zuiko.....	E++^£219
70-140mm F4.5 PE.....		50mm F1.0 L USM.....	Mint-^£2,750	420EX Speedlite.....	E+ / E++^£49 - £65	Panasonic 25mm F1.4 Summilux D.....	E++^£299
150mm F3.5 E.....		50mm F1.2 L USM.....	E++^£769	430EX II Speedlite.....	E++^£129	Olympus 35mm F3.5 Macro Zuiko.....	E++^£79 - £129
150mm F3.5 PE.....		50mm F1.4 USM.....	E+ / Mint-^£149 - £199	430EX Speedlite III -RT.....	Mint-^£159	Olympus 40-150mm F3.5-4.5 Zuiko.....	As Seen^£29
180MM F4.5 PE.....		50mm F1.8 EF Mk1.....	E++^£99 - £119	430EZ Speedlite.....	E+ / E++^£25 - £29	Olympus 40-150mm F4-5.6 ED Zuiko.....	E+ / E++^£39 - £49
200mm F4.5 E.....		50mm F2.5 EF Macro.....	E++^£159	540EZ Speedlite.....	E+ / E++^£29 - £39	Olympus 50-200mm F2.8-3.5 SWD.....	E+ / E++^£419 - £449
200mm F5.6 E.....		55-200mm F4.5-5.6 USM.....	E++^£59	550EX Speedlite.....	E+^£85 - £89	Olympus 50-200mm F2.8-3.5 Zuiko.....	E++^£299
250mm F5.6 E.....		55-200mm F4.5-5.6 USM II.....	E++^£69	580EX MkII Speedlite.....	E+^£179	Olympus 50mm F2 ED Macro Zuiko.....	E++^£219 - £249
250mm F5.6 PE.....		55-250mm F4-5.6 EFS IS.....	E++^£99	580EX Speedlite.....	E+^£109 - £139	Sigma 70-200mm F2.8 Apo EX DG HSM.....	Mint-^£349
2x Converter PE.....		55-250mm F4-5.6 EFS IS II.....	E+^£69	600EX-RT Speedlite.....	E++^£349	Olympus 70-300mm F4-5.6 ED Zuiko.....	Mint-^£199
135N Mag.....		70-200mm F2.8 L IS USM II.....	Mint-^£1,189 - £1,239	Di622 Speedlite.....	E+^£49 - £59	Olympus EC14 Tele Converter.....	E++^£199
135W Mag.....		70-200mm f4 L USM.....	E+ / E++^£289 - £339	Metz 15 MS-1 Macro Flash.....	E++^£179	Olympus EC20 2x Tele Converter.....	E++^£229
220 E Mag.....		70-300mm f4-5.6 IS USM.....	E+ / E++^£199 - £229	Metz 50AF1 Digital.....	E++^£79	<b>Micro 4/3rds Lenses</b>	
Polaroid Mag E.....		70-300mm F4-5.6 DO IS USM.....	E+^£299	Sigma EF-610 DG ST Flash.....	E++^£49	Samyang 7.5mm F3.5 UMC Fisheye.....	E++^£179
Autobellows E.....		75-300mm F4-5.6 EF III.....	E+^£59	Sigma EM-140 DG Macroflash.....	E++^£199	Olympus 12-40mm F2.8 M.Zuiko.....	Mint-^£499
Bracket M.....		75-300mm F4-5.6 IS USM.....	E+ / E++^£189 - £199	ML3 Macrolite.....	E++^£49	Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E+^£139
Extension Tube E14.....		75-300mm F4-5.6 USM III.....	E+ / Mint-^£59 - £99	MR-14EX Macro Ringlite.....	E+ / Mint-^£189 - £219	Panasonic 12.5mm F12 G 3d.....	E++ / Mint-^£59 - £79
Motorwinder Ei.....		80-200mm F2.8 EF L.....	E+^£299	MT-24EX Macro Ringlite.....	E++^£489	Olympus 14-150mm F4-5.6 M.Zuiko ED II.....	Mint-^£269
Pro Shade E.....		80-200mm F4.5-5.6 EF III.....	E+ / E++^£39 - £49	ST-E2 Transmitter.....	E++^£59 - £69	Panasonic 14-42mm F3.5-5.6 Asph OIS... E++ / Mint-^£69 - £79	
Prism Finder E.....		80-200mm F4.5-5.6 USM.....	E+^£49	Rode Stereo Videomic Pro.....	Mint-^£89	Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint-^£129
<b>Bronica GS1</b>		85mm F1.2 L USM.....	E+^£799	Technical Back E with Keyboard.....	Unused^£49 - £75	Panasonic 14-45mm F3.5-5.6 ASPH G Vario... E++^£129 - £149	
GS1 Complete + AE Prism.....		85mm F1.2 L USM MkII.....	E++^£949	Tripod Mount Ring B (B).....	E++^£49	Olympus 17mm F2.8 M.Zuiko.....	E++^£129
250mm F5.6 PG.....		85mm F1.8 USM.....	Mint-^£219	WFT-E7B Wireless Transmitter.....	Mint-^£399	Sigma 19mm F2.8 DN.....	Mint-^£89
GS 120 Magazine.....		100mm F2.8 L Macro IS USM.....	E++^£489 - £529	<b>Digital Mirrorless</b>		Voigtlander 25mm F0.95 Nokton.....	E+^£439
Polaroid Mag G.....		100mm F2.8 USM Macro.....	E+^£239 - £269	Fuji Finepix X-S1.....	E++^£179	Panasonic 25mm F1.4 DG Summilux.....	Mint-^£289
Revolving Tripod Adapter G.....		100-400mm F4.5-5.6 L IS USM.....	E+^£599 - £679	Fuji Finepix X20.....	E++^£199	Olympus 25mm F1.8 M.Zuiko - Black.....	E++^£199
<b>Bronica SQA/Ai/B</b>		135mm F2.8 Soft Focus EF.....	E++^£129	Fuji X-E2 Silver Body Only.....	E++^£299	Panasonic 30mm F2.8 Macro Asph OIS.....	E++^£199
SQB Complete + Grip.....		200mm F2.8 L USM II.....	E++^£399	Fuji X-Pro1 Body Only.....	E++^£249	Panasonic 35-100mm F2.8 GX OIS Vario.....	Mint-^£649
SQAM Body Only.....		300mm F2.8 L IS USM.....	Exc^£1,789	Fuji X-T1 Black Body Only.....	Mint-^£519	Panasonic 35-100mm F4-5.6 OIS Asph G.....	Mint-^£179
65mm F4 PS.....		300mm F4 L IS USM.....	E+ / E++^£589 - £649	Fuji X-T1 Black Body Only + LB-XT1 Grip.....	Mint-^£529	Olympus 40-150mm F2.8 M.Zuiko Pro.....	Mint-^£799
135mm F4 PS.....		400mm F2.8 L IS USM.....	E+^£3,949	Fuji X-T1 Graphite Body Only.....	E++ / Mint-^£649	Panasonic 45-200mm F4-5.6 OIS.....	E++^£159 - £169
150mm F4 PS.....		400mm F2.8 L USM.....	Exc / E+^£1,349 - £1,749	Fuji X-T10 Black Body Only.....	Mint-^£399	Panasonic 45mm F2.8 DG Asph Macro E++ / Mint-^£319 - £349	
250mm F5.6 S.....		400mm f5.6 L USM.....	E++ / Mint-^£699 - £729	Fuji X100 Black Edition.....	Mint-^£479	Olympus 75mm F1.8 ED Silver M.Zuiko.....	E++^£479 - £499
500mm F8 S.....		600mm F4 L USM.....	Exc^£2,489	Fuji X100s + Hood & Case.....	Mint-^£499	Olympus MC-14 1.4x Teleconverter.....	Mint-^£219
Polaroid Mag S.....		Contax 35-70mm F3.4 MM.....	E++^£279	Fuji X100S Black.....	Mint-^£479	Olympus MF-2 OM to Micro 4/3rds Adapter.....	Mint-^£79
SQ 120 Back.....		Contax 35-135mm F3.3-4.5 MM.....	E++^£429	Nikon J1 Black Body Only.....	E++^£49	<b>Sony NEX Lenses</b>	
SQA 120 Mag.....		Contax 100mm F2 MM.....	E++^£699	Nikon J2 + 11-27.5mm.....	E++^£175	10-18mm F4 E OSS.....	E++^£429
SQA 220J Mag.....		Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++^£259 - £299	Olympus E-M5 MarkII Titanium Body.....	Mint- / Mint^£689 - £849	16-35mm F4 FE ZA OSS.....	Mint-^£729
SQAi 120 Mag.....		Sigma 15-30mm F3.5-4.5 EX DG.....	E+^£179	Olympus E-M5 MkII Body Only - Black... E++ / Mint^£599 - £649		16-50mm F3.5-5.6 PZ OSS.....	Mint-^£99
AE Prism Finder S.....		Sigma 17-70mm F2.8-4 DC OS HSM.....	Mint-^£219	Olympus E-M5 Black Body Only.....	E++^£269 - £279	18-200mm F3.5-6.3 OSS.....	E++^£369
Prism Finder S.....		Sigma 28mm F1.8 AF.....	Unused^£99	Olympus E-M1 Black Body Only.....	E++^£549 - £589	18-55mm F3.5-5.6 OSS.....	Mint-^£89
Proshade S.....		Sigma 28-70mm F2.8 D EX.....	E+^£129	Olympus E-PL1 Blue + 14-42.....	E++^£89	24-240mm F3.5-6.3 FE OSS.....	Mint-^£549
Speed Grip S.....		Sigma 50mm F2.8 EX DG Macro.....	E++^£149	Olympus E-PL2 Black + 14-42mm.....	E++^£139	24-70mm F4 FE ZA OSS.....	Mint-^£589 - £629
<b>Canon EOS</b>		Sigma 70mm F2.8 EX DG Macro.....	E++^£179 - £189	Panasonic G1 + 14-45mm.....	E+^£165	28-135mm F4 FE PZ OSS.....	Mint-^£1,349
EOS 1V Body Only.....		Sigma 70-200mm F2.8 EX APO HSM.....	E+^£219	Panasonic G3 Black Body Only.....	E+ / E++^£75 - £79	35mm F1.8 E OSS.....	Mint-^£199
EOS 1N Body Only.....		Sigma 70-210mm F2.8 Apo.....	E+^£99	Panasonic GF-2 Body + Case.....	E+^£65	35mm F2.8 FE ZA.....	Mint-^£389
EOS 1 + E1 Booster.....		Sigma 100-300mm F4 Apo EX HSM.....	E+^£249	Panasonic GF-2 Body Only.....	E++^£69	50mm F1.8 OSS.....	Mint-^£139
EOS 1 Body Only.....		Sigma 105mm F2.8 EX Macro.....	E+^£149	Panasonic GH-3 Body + Grip.....	E++^£379	55-210mm F4.5-6.3 OSS.....	Mint-^£119
EOS 3 Body Only.....		Sigma 120-300mm F2.8 EX DG OS HSM S.....	E++^£1,599	Panasonic GX7 Body Only.....	E++^£279	55mm F1.8 FE ZA.....	Mint-^£479
EOS 30 Body Only.....		Sigma 135-400mm F4.5-5.6 Apo.....	E++^£179	Samsung NX10 + 30mm.....	E+^£159	90mm F2.8 FE G OSS.....	Mint-^£649
EOS 30E Body Only.....		Sigma 150mm F2.8 EX DG Macro HSM.....	E++^£299 - £319	Samsung NX11 + 18-55mm OIS.....	E++^£169	Sigma 19mm F2.8 DN.....	Mint-^£89
EOS 5 Body Only.....		Sigma 170-500mm F5-6.3 Apo.....	E+^£149	Samsung NX300 + 20-50mm.....	E+^£199	Zeiss 32mm F1.8 Touit E.....	Mint^£269
EOS 50E + BP50 Grip.....		Sigma 300mm F2.8 Apo.....	Unused^£299	Sony A6000 + 16-50mm.....	E++^£389 - £399	<b>Digital SLR Cameras</b>	
EOS 50E Body Only.....		Sigma 300mm F2.8 Apo DG HSM.....	E++^£1,289	Sony A6000 Body Only.....	Mint-^£349	Canon EOS 1DX Body Only.....	E+^£2,989
EOS RT Body Only.....		Sigma 300mm F2.8 APO EX DG HSM.....	E++^£1,499	Sony A7 II Body Only.....	Mint-^£849	Canon EOS 1D MKIV Body Only.....	E+^£1,349
10-22mm F3.5-4.5 EFS.....		Sigma 300mm F4 Apo.....	E+ / E++^£149 - £159	Sony A7R Body Only.....	E++^£769	Canon EOS 1D MkIII Body Only.....	E++^£579
11-24mm F4 L USM.....		Sigma 400mm F5.6 Apo Tele Macro.....	E+^£149	Sony A7S Body Only + Moucam Case.....	E++^£1,149	Canon EOS 1D MKIIN Body Only.....	As Seen^£249
14mm F2.8 L USM.....		Sigma 500mm F4.5 Apo EX HSM.....	E+^£1,739	Sony NEX3 + 18-55mm.....	E+^£97	Canon EOS 1D MkII Body Only.....	As Seen^£199
14mm F2.8 L USM II.....		Tamron 10-24mm F3.5-4.5 Di II LD AsphE++ / Mint-^£249 - £259		<b>Fuji X Lenses</b>		Canon EOS 5DSR Body Only.....	Mint-^£2,499
15mm F2.8 EF Fisheye.....		Tamron 14mm F2.8 Asph (IF) AF SP.....	E++^£349	10-24mm F4 XF.....	Mint-^£579	Canon EOS 5D MkIII Body Only.....	E+ / Mint-^£1,549 - £1,599
15-85mm F3.5-5.6 IS USM.....		Tamron 28-75mm F2.8 XR Di.....	E++^£189	16-50mm F3.5-5.6 OIS XC.....	E++^£129	Canon EOS 5D MkII Body + BG-E6 Grip.....	E++^£849
16-35mm F2.8 L USM.....		Tamron 90mm F2.8 SP AF Macro.....	E+ / E++^£159 - £219	18-55mm F2.8-4 XF.....	E++^£279	Canon EOS 5D MkII Body Only.....	As Seen / E++^£499 - £849
17-40mm F4 L USM.....		Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo^£469	18mm F2 XF R.....	E++^£179	Canon EOS 5D + BG-E4 Grip.....	E++^£329
17-55mm F2.8 EFS IS USM.....		Tokina 12-24mm F4 ATX PRO SD.....	E++^£219	35mm F1.4 XF R.....	E++^£249	Canon EOS 5D Body Only.....	E+^£279
17-85mm F3.5-5.6 IS USM.....		Tokina 17mm F3.5 RMC.....	E++^£139	55-200mm F3.5-4.8 OIS XF.....	Mint-^£389 - £399	Canon EOS 7D Body Only.....	E++ / Mint-^£399 - £429
18-55mm F3.5-5.6 EFS III.....		Tokina 28-80mm F2.8 ATX Pro.....	E++^£179	60mm F2.4 XF R Macro.....	E++^£279	Canon EOS 60D + Vertical Grip.....	E+^£299
20-35mm F3.5-4.5 USM.....		Tokina 35mm F2.8 Macro DX ATX.....	E++^£245	Zeiss 12mm F2.8 Touit X.....	Mint-^£589	Canon EOS 60D Body Only.....	E+^£299
22mm F2 STM.....		Tokina 50-135mm F2.8 DX ATX.....	E++^£299	<b>4/3rds Lenses</b>		Canon EOS 50D + BG-E2 Grip.....	E+^£249
24mm F1.4 ED AS UMC.....		Tokina 300mm F2.8 ATX SD.....	E+^£599	Olympus 7-14mm F4 ED Zuiko.....	E++^£649	Canon EOS 50D Body Only.....	As Seen^£129
		Walimex 14mm F2.8 Pro.....	Mint-^£199	Olympus 8mm F3.5 FishEye Zuiko D.....	Mint-^£339	Canon EOS 30D Body Only.....	As Seen / E++^£79 - £99
		Zeiss 21mm F2.8 ZE.....	E++ / Mint-^£689 - £749	Olympus 9-18mm F4-5.6 ED Zuiko.....	Mint-^£259	Canon EOS 20D + BG-E2 Grip.....	E+^£89
		Zeiss 28mm F2 ZE.....	Exc / E+^£399 - £469	Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ / E++^£159 - £169	Canon EOS 500D Body Only.....	As Seen / E+^£119 - £169
		Sigma 1.4x AF Tele Converter.....	E+^£59				
		Sigma 1.4x Apo EX DG Converter.....	E++^£99				





Prices  
correct when  
compiled.  
E&OE.

**T: 01463 783850**  
**E: info@ffordes.com**



**WANTED**  
**YOUR EQUIPMENT**

- COMMISSION SALE
  - PART EXCHANGE
  - BUY FOR CASH
- 35MM, MEDIUM  
FORMAT, LARGE  
FORMAT, DIGITAL

Canon EOS 350D Body Only .....	As Seen^£49	SWC + Finder .....	E+^£789 - £1,199
Canon EOS 300D Body Only .....	As Seen^£49	SWC Complete .....	E+^£949
Canon EOS 100D Body Only .....	Mint^£219	30mm F3.5 CFI Fisheye .....	E++^£2,489
Canon EOS M2 + 18-55mm STM .....	E++^£219	40mm F4 C Black .....	E++^£549
Fuji S5 Pro Body Only .....	E+^£189	45mm F4.5 Apo Grandagon .....	E++^£889
Nikon D3S Body Only .....	E+^£1,749	50mm F4 C Black .....	As Seen / E+^£149
Nikon D3X Body Only .....	E+^£1,189	50mm F4 CF .....	E+^£349
Nikon D3 Body Only .....	As Seen^£399	50mm F4 CF FLE .....	E++^£689
Nikon D800E Body Only .....	E++^£1,179	50mm F4 Cfi FLE + Hood .....	E++^£1,199
Nikon D800 Body Only .....	E+ / Mint^£989 - £999	50mm F2.8 FE .....	E+^£649
Nikon D750 Body Only .....	E++ / Mint^£1,189 - £1,249	60-120mm F4.8 FE .....	E+ / E++^£599
Nikon D610 Body Only .....	E++ / Mint^£699 - £839	80mm F2.8 CF .....	Exc^£199
Nikon D300 + MB-D10 Grip .....	E+^£249	110mm F2 F Planar .....	E++^£999
Nikon D300 Body Only .....	E+^£199	110mm F2 FE Planar .....	E++^£1,499
Nikon D90 Body Only .....	E++^£179	140-280mm F5.6 F Variogon .....	E+^£599
Nikon D80 Body Only .....	Exc / E+^£99 - £119	140-280mm F5.6 C Black .....	E+^£499
Nikon D70 Body Only .....	As Seen / E+^£79	150mm F2.8 F .....	E+^£299
Nikon D7000 Body Only .....	E+^£289	150mm F4 C Black .....	E+ / E++^£149 - £199
Nikon D5500 + 18-140mm .....	Mint^£559	150mm F4 CF .....	E+ / E++^£249 - £399
Nikon D5300 Body Only .....	Mint^£289	160mm F4.8 CB .....	E++^£349
Nikon D5100 Body Only .....	E++ / Mint^£169 - £179	180mm F4 CFI .....	E++^£949
Olympus E1 + HLD-2 Battery Grip .....	Mint^£189	200mm F5.8 imagon .....	E+^£299
Olympus E420 + 14-42mm .....	E+^£149	250mm F5.6 CF .....	E+ / E++^£289 - £299
Olympus E450 + 14-42mm .....	E+^£129	250mm F5.6 CF Super Achromat .....	E+^£1,999
Olympus E600 + 14-42mm+40-150mm+Grip .....	E+^£259	350mm F5.6 C Black .....	E+^£349
Olympus E600 Body + HLD-5 Grip .....	Mint^£299	500mm F8 C Black .....	E+^£499
Olympus E620 + 14-42mm + 40-150mm .....	E++^£339	1.4x E Converter .....	E++^£399
Pentax K5 Black Body Only .....	E++^£219	1.4x PC Mutar shift Converter .....	E++^£379
Pentax K3 + 18-55mm WR .....	Mint^£569	2xE Converter .....	E++^£249
Pentax K3 Body Only .....	Mint^£529	A16 Chrome Mag .....	E++^£79
Pentax KX + 18-55mm .....	E++^£139	A24 Chrome Mag .....	As Seen / E+++^£39 - £125
Pentax *isT D + 18-55mm .....	E++^£99	A24 TCC Black Mag .....	E+^£139
Pentax *isT D Body Only .....	As Seen^£49	E24 Black Mag .....	E+ / Mint^£169 - £199
Pentax *isT DL Body Only .....	E+^£79	CW Winder + Remote .....	E+ / Mint^£199
Samsung GX10 + 18-55mm + Grip .....	E+^£89	D Flash 40 .....	E++^£149
Samsung GX10 Body Only .....	E++^£59	Extension Tube 16E .....	E++^£79
Sigma SD1 Merrill + 105mm + EF610 Flash .....	Mint^£849	Extension Tube 21 .....	E+^£25 - £30
Sony A100 + 18-70mm .....	E+^£119	Extension Tube 32 .....	E++^£35
Sony A230 + 18-55mm .....	E+^£129	Extension Tube 32E .....	E++^£79
Sony A3000 + 18-55mm .....	Mint^£149	Extension Tube 55 .....	E+ / E++^£25 - £35
Sony A390 + 18-55mm .....	As Seen^£99	Extension Tube 56E .....	E++^£75
Sony A450 Body Only .....	E+^£119	Proflash 4504 .....	E+^£159
Sony A550 + 18-55mm .....	E++^£249	HC Prism .....	As Seen^£45
Sony A700 Body + VG-C70AM Grip .....	E++^£269	HVM Turret Finder H .....	Mint^£219

<b>Hasselblad H Series</b>		<b>Hasselblad Xpan Series</b>	
H4D Complete (60MP) .....	E++^£11,499	Xpan II + 45mm F4 .....	E+^£1,449
H4D Complete (50MP) .....	E++^£5,999	30mm F5.6 Asph + Finder .....	E++^£1,499 - £1,689
H4D + Prism (50MP) .....	E++^£6,499	90mm F4 .....	E++^£289 - £349
H3DII Complete (50MP) .....	E++^£5,499		
H3DII Complete (39MP) .....	E++^£3,900		
H3D Complete (39MP) .....	E+^£2,099		
H2 Complete .....	E+^£1,789		
H2 Body + Prism + Mag .....	E++^£1,250		
H1 Body Only .....	E+ / E++^£689		
28mm F4 HCD .....	E++ / Mint^£1,989 - £2,450		
35mm F3.5 HC .....	Exc / E++^£999 - £1,379		
50mm F3.5 HC .....	E+ / E++^£1,199 - £1,299		
50-110mm F3.5-4.5 HC .....	E+^£1,499		
120mm F4 HC Macro .....	E+ / E++^£1,489 - £1,589		
150mm F3.2 HC .....	E+ / E++^£999 - £1,199		
1.5x HTS Tilt/Shift Converter .....	Mint^£2,495		
1.7x H Converter .....	E++^£599		
Extension Tube H 26mm .....	E++ / Mint^£129 - £149		
Hmi100 Polaroid Mag .....	E+ / E++^£49 - £149		
HS Grid Screen .....	Mint^£75		
Release Cord H .....	Mint^£39		

<b>Hasselblad V Series</b>	
205TCC Body + WLF + Kapture HA-001 .....	E++^£1,549
205FCC Complete + PM5 Prism + Winder F .....	E++^£2,499
2000FC Body + WLF .....	As Seen^£349
503CX Chrome Only + WLF .....	E+^£489
501CM Complete .....	E++^£1,349
500CM Gold Edition .....	Unused^£3,999
500CM Complete .....	As Seen / E+^£499 - £749
500C Complete .....	As Seen^£399
553ELX Black Body Only .....	E+^£449
553ELX Chrome Body Only .....	E+ / E++^£349 - £449
500ELX Black Body Only .....	E+^£349
500ELM Chrome Body + WLF .....	E+^£169
500ELM Chrome Body Only .....	E+^£169
Flex Outfit .....	E++ / Mint^£899 - £999



**WE WANT YOUR  
QUALITY USED  
EQUIPMENT**

**WE: BUY FOR  
CASH  
PART EXCHANGE  
COMMISSION SALE**

**: Film or Digital** **COMPETITIVE QUOTES**

**: Auto or Manual** **PROMPT DECISIONS** Within 24 hours  
**Focus** Mon-Fri

**: Medium or** **WE CAN COLLECT** Ask for details  
**Large Format**

**IN THE FIRST INSTANCE**  
**Please ring 01463 783850**  
**or email info@ffordes.com**  
**FOR A QUOTE**

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH





📷 Experts in photography 📷 Unbeatable stock availability 📷 Competitive low pricing 📷 UK stock

## EOS 80D

The EOS 80D excels at sports, portraiture, landscape, street, travel and low light photography – as well as serious movie making, thanks to innovative technologies that help you achieve stunning results in any situation.

Quote **AMATEUR PHOTOGRAPHER** & receive a **FREE SanDisk 32GB Extreme Pro SDHC card (95MB/s) worth £50.99!**

**NOW IN STOCK!**  
from **£999.00**

## D750

In a world where anything is possible, this full-frame 24.3-megapixel powerhouse gives you the freedom to dare. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs.

Body only  
**£1,390.00**

+24 -85 VR  
**£1,716.00**

+24 -120 VR  
**£1,979.00**

### Canon EOS 750D



Body only + 18-55 IS STM  
**£409.00\*** **£479.00\***

\*Prices include **£50 cashback** from Canon. Ends 31.08.16.

### Canon EOS 760D



Body only See website for low prices on lenses  
**£499.00\***

\*Prices include **£50 cashback** from Canon. Ends 31.08.16.

### Canon EOS 70D



Body only + 18-55 IS STM  
**See web** **See web**

Add a Canon BG-E14 battery grip for only **£149.00!**

### Nikon D5500



Body only + AF-P 18-55 VR  
**£499.00** **£569.00**

Add a Panasonic EN-EL14a spare battery for only **£40.00!**

### Nikon D7200



Body only + 18-105 VR  
**£714.00** **£888.00**

Add a Nikon MB-D15 battery grip for only **£229.00!**

### Nikon D610



Body only + 24-85 VR  
**£999.00** **£1,499.00**

Visit [www.parkcameras.com/used](http://www.parkcameras.com/used) for pre-loved D610 bodies

### Canon EOS 7D Mark II



Body only + 100-400 L IS II  
**£1,179.00** **£2,928.00**

Visit us in store or online to see how you can claim **Canon lens rewards!**

### Canon EOS 6D



Body only + 24-105 IS STM  
**See web** **See web**

Add a Canon BG-E13 battery grip for only **£174.00!**

### Canon EOS 5D Mark III



Body only + 11-24mm f/4 L  
**See web** **See web**

Visit us in store or online to see how you can claim **Canon lens rewards!**

### Nikon D810



Body only + 24-70 f/2.8 ED  
**£2,139.00** **£3,523.00**

Add a Nikon MB-D12 battery grip for only **£284.00!**

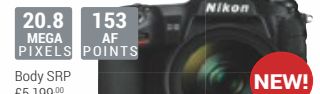
### Nikon D500



See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 50 for details

### Nikon D5



See website for latest information on availability!

Receive a **FREE 32GB XQD Card & USB 3 Card Reader** when pre-ordering

### Canon EOS 5Ds



Body only See website for low prices on lenses  
**£2,699.00**

Add a Canon BG-E11 battery grip for only **£225.00!**

### Canon EOS 5Ds R



Body only See website for low prices on lenses  
**£2,899.00**

Add a Canon WFT-E7 wireless file transmitter for only **£599.00!**

### Canon EOS-1D X Mark II



See website for latest information on availability!

Claim a **FREE SanDisk 64GB Extreme PRO CFast 2.0 Card and Reader!**

## CANON LENSES

14mm f/2.8 II USM	See Web
20mm f/2.8 USM	See Web
24mm f/1.4L Mk II USM	See Web
24mm f/2.8 IS USM	<b>£455.00</b>
EF-S 24mm f/2.8 STM	<b>£127.00</b>
28mm f/1.8 USM	See Web
28mm f/2.8 IS USM	<b>£389.00</b>
35mm f/1.4L USM	See Web
35mm f/1.4L II USM	<b>£1,799.00</b>
35mm f/2.0 IS USM	See Web
40mm f/2.8 STM	See Web
50mm f/1.2 L USM	See Web
50mm f/1.4 USM	See Web
50mm f/1.8 STM	<b>£97.00</b>
EF-S 60mm f/2.8 Macro	See Web
MP-E 65mm f/2.8	See Web
85mm f/1.2L II USM	<b>£1,499.00</b>
85mm f/1.8 USM	See Web
100mm f/2 USM	<b>£349.00</b>
100mm f/2.8 USM Macro	<b>£373.00</b>
100mm f/2.8L Macro IS	See Web
135mm f/2.0L USM	See Web
180mm f/3.5L USM	<b>£1,049.00</b>

200mm f/2.0L IS USM	<b>£4,350.00</b>
200mm f/2.8L USM/2	<b>£569.00</b>
300mm f/2.8L USM IS II	<b>£4,799.00</b>
300mm f/4.0L USM IS	See Web
400mm f/2.8L USM IS II	<b>£7,698.00</b>
400mm f/4.0 DO IS II	<b>£6,999.00</b>
400mm f/5.6L USM	See Web
500mm f/4.0L IS MK II	<b>£6,899.00</b>
600mm f/4.0L IS MK II	<b>£8,895.00</b>
800mm f/5.6L IS USM	<b>£9,899.00</b>
TSE 17mm f/4.0L	See Web
TSE 24mm f/3.5L II	<b>£1,479.00</b>
TSE 45mm f/2.8	See Web
TSE 90mm f/2.8	<b>£1,124.00</b>
8-15mm f/4L Fisheye USM	See Web
EF-S 10-18mm IS STM	See Web
EF-S 10-22mm f/3.5-4.5	<b>£377.00</b>
EF 11-24mm f/4L USM	<b>£2,799.00</b>
EF-S 15-85mm f/3.5-5.6 IS	See Web
16-35mm f/2.8L II USM	<b>£1,060.00</b>
16-35mm f/4.0L IS USM	<b>£682.00</b>
17-40mm f/4.0L USM	<b>£549.00</b>
EF-S 17-55mm f/2.8 IS USM	<b>£519.00</b>

EF-S 18-135mm IS STM	See Web
EF-S 18-200mm f/3.5-5.6	See Web
24-70mm f/2.8L II USM	See Web
24-70mm f/4.0L IS USM	See Web
24-105mm f/4.0L IS USM	<b>£727.00</b>
24-105mm f/3.5-5.6 IS STM	<b>£375.00</b>
28-300mm f/3.5-5.6L IS	<b>£1,795.00</b>
EF-S 55-250mm f/4-5.6 IS STM	<b>£199.00</b>
70-200mm f/2.8L IS II USM	See Web
70-200mm f/2.8L USM	See Web
70-200mm f/4.0L IS USM	See Web
70-200mm f/4.0L USM	See Web
70-300mm f/4.0-5.6 IS	See Web
70-300mm f/4.0-5.6L IS USM	See Web
70-300mm DO IS USM	See Web
75-300mm f/4.0-5.6 III	<b>£188.00</b>
75-300mm f/4.0-5.6 III	See Web
100-400mm L IS USM II	<b>£1,799.00</b>
200-400mm f/4.0L USM	<b>£8,598.00</b>
1.4x III Extender	<b>£314.00</b>
2x III Extender	See Web
EF 12II Extension Tube	<b>£79.99</b>
EF 25II Extension Tube	<b>£139.99</b>

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call our expert team on 01444 23 70 60

## NIKON LENSES

AF-G 10.5mm f/2.8G ED DX	<b>£549.00</b>
AF-D 14mm f/2.8D	<b>£1,199.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£625.00</b>
AF-S 20mm f/1.8G ED	<b>£579.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,379.00</b>
AF-D 28mm f/2.8	<b>£245.00</b>
AF-S 28mm f/1.8G	<b>£495.00</b>
35mm f/2 AF Nikkor D	<b>£255.00</b>
AF-S 35mm f/1.8G ED	<b>£399.00</b>
AF-S 35mm f/1.8G DX	<b>£151.00</b>
AF-S 40mm f/2.8G ED	<b>£199.00</b>
AF 50mm f/1.4D	<b>£244.00</b>
AF-S 50mm f/1.4G	<b>£349.00</b>
AF-D 50mm f/1.8	<b>£109.00</b>
AF-S 50mm f/1.8G	<b>£169.00</b>

AF-D 60mm f/2.8 Micro	<b>£368.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£439.00</b>
AF-S 85mm f/3.5G DX	<b>£389.00</b>
AF-S 85mm f/1.8G	<b>£399.00</b>
AF-S 105mm f/2.8G VR	<b>£659.00</b>
AF-DC 105mm f/2 Nikkor	<b>£805.00</b>
AF-D 135mm f/2.0D	<b>£1,029.00</b>
AF-D 180mm f/2.8 IF ED	<b>£695.00</b>
AF-D 200mm f/4D IF ED	<b>£1,179.00</b>
AF-S 200mm f/2G ED VR II	<b>£4,099.00</b>
AF-S 300mm f/2.8G ED VR II	<b>£3,999.00</b>
AF-S 300mm f/4 D IF-ED	<b>£999.00</b>
AF-S 300mm f/4E PF ED VR	<b>£1,499.00</b>
AF-S 400mm f/2.8 FL ED VR	<b>£8,999.00</b>
AF-S 500mm f/4G ED VR	<b>£5,849.00</b>
AF-S 500mm f/4E FL ED VR	<b>£8,149.00</b>
AF-S 600mm f/4E FL ED VR	<b>£9,649.00</b>

AF-S 800mm f/5.6E FL ED VR	<b>£12,990.00</b>
AF-S 10-24mm f/3.5-4.5G	<b>£639.00</b>
AF-S 16-80mm f/2.8-4E ED VR	<b>£769.00</b>
AF-S 16-85mm f/3.5-5.6G	<b>£499.00</b>
AF-S 17-35mm f/2.8 IF ED	<b>£1,347.00</b>
AF-S 17-55mm f/2.8G DX	<b>£979.00</b>
AF-S 18-35mm f/3.5-4.5G	<b>£519.00</b>
AF-S 18-105mm VR	<b>£204.00</b>
AF-S 18-140mm ED VR DX	<b>£429.00</b>
AF-S 18-200mm ED DX VR II	<b>£534.00</b>
AF-S 18-300mm f/3.5-6.3 VR	<b>£549.00</b>
AF-S 24-85mm VR	<b>£359.00</b>
AF-S 28-300mm ED VR	<b>£699.00</b>
AF-S 55-200mm f/4-5.6G VR II	<b>£229.00</b>
AF-S 70-200mm f/2.8 VR II	<b>£1,679.00</b>
AF-S 70-300mm IF ED VR	<b>£429.00</b>
AF-S 200-400mm VR II	<b>£5,199.00</b>

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call our expert team on 01444 23 70 60

For up to **£150 cashback** on selected Nikon lenses, see in store or visit [www.parkcameras.com/nikon-lens-cashback](http://www.parkcameras.com/nikon-lens-cashback)

### Sony a6000



Body only + 16-50mm  
**£439.00** **£489.00**

Protect your screen with Sony PCK-LM17 LCD protectors for **£13.00**

### Sony a6300



Body only + 16-50mm  
**£999.00** **£1,099.00**

Add a Sony NP-FW50 spare battery for **£64.95**

### Sony a7S II



Body only See in store for trade-in bonus!  
**£2,499.00**

Add a Metabones Canon EF to E-mount T IV Adaptor for only **£200**

### Sony HX90v



In stock at only **£289.00**

Add a Sony HWA case for **£39.99**

Add a Sony NP-BX1 spare battery for only **£39.99**

### Sony RX100 IV



In stock at only **£759.00**

See website for RX100 IV cases

Add a Sony NP-BX1 spare battery for only **£39.99**

### Sony RX10 III



In stock at only **£1,250.00**

Try this camera out in store!

Add a Sony NP-FW50 spare battery for only **£64.95**

#### E-Series

16mm f/2.8 Pancake	<b>£169.00</b>
24mm f/1.8 ZA Carl Zeiss	<b>£679.00</b>
24mm f/2.0 Carl Zeiss T*	<b>£949.00</b>
50mm f/1.8 OSS	<b>£199.00</b>
55mm f/1.8 FE Sonnar T* ZA	<b>£618.00</b>
90mm F2.8 Macro G FE OSS	<b>£969.00</b>
10-18mm f/4 OSS	<b>£629.00</b>
16-50mm f/3.5-5.6 OSS	<b>£259.00</b>

#### Alpha-Series

16-70mm f/4G ZA OSS	<b>£725.00</b>
18-200mm f/3.5-6.3 P. Zoom	<b>£849.00</b>
24-70mm f/4 FE Vario-Tessar T*	<b>£805.00</b>
24-240mm f/3.5-6.3 FE OSS	<b>£749.00</b>
28-70mm f/3.5-5.6 FE OSS	<b>£449.00</b>
28-135mm f/4 G FE PZ OSS	<b>£1,899.00</b>
55-210mm f/4.5-6.3 OSS	<b>£239.00</b>
70-200mm f/4 G FE OSS	<b>£999.00</b>

#### Alpha-Series

30mm f/2.8 SAM 1:1 Macro DT	£150.00
35mm f/1.8 DT	£149.00
50mm f/1.4 Carl Zeiss	£1,099.00
11-18mm f4.5-5.6 DT	£509.00
16-35mm f/2.8 Carl Zeiss T*	£1,399.00
24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
55-200mm f4.0-5.6 SAM DT	£179.00
70-200mm f/2.8 G SSM II	£2,199.00



Visit our website - updated daily  
**www.parkcameras.com/ap**  
or e-mail us for sales advice using  
sales@parkcameras.com

Call one of our knowledgeable sales advisors  
Monday - Saturday (9:00am - 5:30pm) or Sunday (9:30am - 4:00pm)

**01444 23 70 60**



📍 UK's largest independent photo store 📞 Award winning customer service 👨‍👩‍👧‍👦 Family owned & Run

## OLYMPUS

### E-M5 Mark II

When it comes to capturing fine details, the higher the resolution, the better. That's why the E-M5 Mark II comes with new 40M High Res Shot. By capturing eight shots sequentially and then combining them into one, it is ideal for photographing works of art, landscapes or more of an amazing 40 megapixels.

16.1  
MEGA  
PIXELS

10 FPS

3.0"

IS

1080p



Body only **£749.00** +12-50mm **£879.00**

### Olympus E-M10 Mark II

16.2  
MEGA  
PIXELS

8 FPS

Body only **£449.00** +14-42 & 14-140 **£649.00**

Add an Olympus ECG-3 Handgrip for only £59.99

### Olympus PEN-F

20.3  
MEGA  
PIXELS

IS

Body only **£999.00** + 17mm f/1.8 **£1,199.00**

Add an Olympus ECG-4 handgrip for the PEN-F for £109.99

### Olympus E-M1

16.3  
MEGA  
PIXELS

FREE GRIP

Body only **£849.00** + 12-40mm **£1,279.00**

Claim a FREE Olympus HLD-7 batt. grip from Olympus! Ends 30.09.16

## Panasonic

### LUMIX GH4R

The LUMIX GH4R raises both still and moving images to a breathtaking new peak of quality. 4K video recording capability adds to the amazing potential of this camera for innovative image creators.

16.0  
MEGA  
PIXELS

Wi-Fi / NFC

3.0"

PHOTO

4K



Body only **£999.00** +14-140mm **£1,449.00**

### Panasonic GX8

20.3  
MEGA  
PIXELS

Wi-Fi / NFC

Body only **£649.00** + 14-60mm **£869.00**

Add a Panasonic DMW-CGK34E-K black leather case for £99

### Panasonic GX80

16.0  
MEGA  
PIXELS

PHOTO

NEW!

Body only **£509.00** + 12-32mm **£599.00**

See website for the latest information on availability

## PANASONIC LENSES

14mm f/2.5 II Pancake **£299.00**  
20mm f/1.7 II ASPH **£269.00**  
45mm f/2.8 Macro **£498.00**  
42.5mm f/1.2 O.I.S **£1,099.00**  
7-14mm f/4.0 ASPH **£739.00**  
12-60mm f/3.5-5.6 ASPH **£359.00**  
14-140mm f/3.5-5.6 **£405.00**  
35-100mm f/2.8 O.I.S **£799.00**  
45-175mm f/4.0-5.6 O.I.S **£279.00**  
100-300mm f/4-5.6 O.I.S **£378.00**  
100-400mm f/4.0-6.3 **£1,349.00**

See website for even more lenses!

### Olympus 300mm f/4.0 IS PRO

SRP £2,199.00

See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 60 for details

## OLYMPUS LENSES

12mm f/2.0 **£549.00**  
17mm f/1.8 M. ZUIKO **£349.00**  
25mm f/1.8 M. ZUIKO **£279.00**  
45mm f/1.8 **£179.00**  
60mm f/2.8 Macro **£349.00**  
7-14mm f/2.8 PRO **£837.50**  
12-40mm f/2.8 PRO **£719.00**  
14-42mm f/3.5-5.6 II R MFT **£239.00**  
40-150mm f/4-5.6 R M. ZUIKO **£149.00**  
40-150mm f/2.8 PRO + 1.4x **£1,249.00**  
75-300mm f/4.8-6.7 ED II **£349.00**

See website for cashback on selected lenses!

### Olympus TG-870

16  
MEGA  
PIXELS

In stock at only **£249.00** Available in black, white or green

Add an Olympus Li-50B spare battery for only £44.99

### Panasonic LX100

12.8  
MEGA  
PIXELS

PHOTO

In stock at only **£499.00** Add the MS2E mic for £279

Add a Panasonic DMW-BLG10 spare battery for £59.99

### Panasonic FZ330

24x

PHOTO

In stock at only **£439.00** Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

### Panasonic TZ80

30x

PHOTO

In stock at only **£439.00** Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

## PENTAX K-1

The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

36.4  
MEGA  
PIXELS

5 FPS

3.2"

IS

1080p



See website for the latest information on availability!

Body SRP £1,599.00

### Ricoh WG-M2

4K

NEW!

Now in stock at **£269.00** Available in orange or silver

Add a Pentax D-Li109 spare battery for £59

### Pentax K-S2

16.1  
MEGA  
PIXELS

8 FPS

Body only **£399.00** + 18-50mm WR **£479.00**

Add a Pentax remote control F for only £21.90.

### Pentax K-3 II

24.3  
MEGA  
PIXELS

Body only **£709.00** + 18-135mm WR **£1,009.00**

Add a Pentax D-BG5 battery grip for only £149.00

### Leica Q (typ 116)

24.2  
MEGA  
PIXELS

Limited stock available! **£3,230**

For the range of accessories available, see in store or online

### Leica M 240

24  
MEGA  
PIXELS

1080p

Limited stock available! **£4,398.00**

For the range of lenses available, see in store or online

## LEICA M LENSES

28mm f/1.4 Summilux-M **£3,799.00**  
28mm f/2 Summicron-M **£2,560.97**  
35mm f/2 Summicron-M **£1,799.00**  
35mm f/1.4 Summilux-M **£3,247.00**  
35mm f/2.4 Summarit **£1,255.00**  
50mm f/1.4 Summilux-M **£2,495.00**  
50mm f/2 Summicron-M **£1,394.97**  
50mm f/2.4 Summarit **£999.97**  
75mm f/2 Summicron-M **£2,159.97**  
75mm f/2.4 Summarit **£1,124.97**  
90mm f/2 Summicron-M **£2,499.00**  
90mm f/2.4 Summarit **£1,199.97**

## TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

### Tamron SP 35mm f/1.8 Di VC USD

In stock at only **£499.00**

Add a Hoya 67mm UV(C) HMC lens filter for only £19.18

### Tamron SP 85mm f/1.8 Di VC USD

In stock at only **£749.00**

Add a Hoya 67mm UV(C) HMC lens filter for only £19.18

### Tamron SP 90mm f/2.8 Di VC USD

In stock at only **£579.00**

Add a Hoya 62mm UV(C) HMC lens filter for only £16.87

SP 35mm f/1.8 Di VC USD **£499.00**  
SP 45mm f/1.8 Di VC USD **£499.00**  
60mm f/2 macro **£299.00**  
SP 85mm f/1.8 Di VC USD **£749.00**  
SP 90mm F/2.8 Di VC USD **£579.00**  
SP 90mm f/2.8 Di MACRO VC **£349.00**  
SP AF 90mm f/2.8 Di Macro **£259.97**

SP AF 10-24mm f/3.5-4.5 Di-II **£349.00**  
SP 15-30mm f/2.8 Di VC USD **£799.00**  
16-300mm Di II VC PZD **£399.00**  
SP 17-50mm f/2.8 XR Di II VC **£329.00**  
SP AF 17-50mm f/2.8 Di II **£249.00**  
18-200mm f/3.5-6.3 Di II VC **£169.00**  
18-270mm f/3.5-6.3Di-II **£269.00**

SP 24-70mm f/2.8 Di VC USD **£679.00**  
SP 28-75mm f/2.8 XR Di Macro **£319.00**  
28-300mm Di VC PZD **£499.00**  
SP 70-200mm f/2.8 Di VC USD **£929.00**  
70-200mm f/2.8 Di LD (IF) **£475.00**  
AF 70-300mm f/4-5.6 VC USD **£239.00**  
70-300mm f/4-5.6 Di LD Macro **£89.99**

Visit our website for full details on all the Tamron lenses, as well as special deals on filters!

### Slik Pro 340DX Aluminium tripod with head

In stock at only **£99.00**

### Sunpak Ultra Pro 423 Carbon fibre tripod with head

RRP £250 **£84.00**

### CamRanger Wireless camera control

In stock at only **£229.00**

## SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

### Sigma MC-11 Mount Converter

Limited stock now available! **£199.00**

Use your Canon / Sigma lenses with a Sony E-mount camera

### Sigma 50-100mm f/1.8 DC HSM | ART

Limited stock now available! **£829.00**

Available in Canon, Nikon or Sigma fits. See website for details.

### Sigma 150-600mm f/5-6.3 Sports + TC-1401 Kit

(£1,428 when bought separately) **£1,299.00**

Available in Canon, Nikon or Sigma fits. See website for details.

4.5mm f/2.8 Fisheye EX DC **£599.00**  
8mm f/3.5 Circ. Fish EX DG **£599.00**  
15mm f/2.8 Diag F/eye EX DG **£499.00**  
19mm f/2.8 DN **£119.00**  
20mm f/1.4 DG HSM **£629.00**  
24mm f/1.4 DG HSM **£599.00**  
30mm f/1.4 DC HSM **£299.00**  
30mm f/2.8 DN **£119.00**  
35mm f/1.4 DG HSM **£599.00**  
50mm f/1.4 DG HSM (Art) **£579.00**  
60mm f/2.8 DN **£119.00**  
85mm f/1.4 EX DG HSM **£619.00**  
105mm f/2.8 EX DG OS HSM **£329.00**  
150mm f/2.8 OS Macro **£649.00**  
180mm f/2.8 EX DG OS HSM **£1,099.00**

300mm f/2.8 APO EX DG **£2,199.00**  
500mm f/4.5 APO EX DG **£3,599.00**  
8-16mm f/4.5-5.6 DC HSM **£499.00**  
10-20mm f/3.5 EX DC HSM **£329.00**  
12-24mm f/4.5-5.6 II DG HSM **£529.00**  
17-50mm f/2.8 DC OS HSM **£279.00**  
17-70mm f/2.8-4 DC OS **£319.00**  
18-35mm f/1.8 DC HSM **£549.00**  
18-200mm f/3.5-6.3 DC OS HSM **£249.00**  
18-250mm DC Macro OS HSM **£279.00**  
18-300mm f/3.5-6.3 DC Macro **£349.00**  
24-35mm f/2 DG HSM Art **£699.00**  
24-70mm f/2.8 IF EX DG **£549.00**  
24-105mm f/4 DG OS HSM **£599.00**  
50-500mm f/4.5-6.3 OS HSM **£849.00**

70-200mm f/2.8 OS **£729.00**  
70-300mm f/4.0-5.6 DG Macro **£99.00**  
70-300mm f/4.0-5.6 APO Macro **£149.00**  
120-300mm f/2.8 DG OS HSM **£2,499.00**  
150-500mm f/5.0-6.3 DG OS **£494.90**  
150-600mm f/5-6.3 DG | C **£739.00**  
150-600mm Cont. + 1.4x **£849.00**  
150-600mm f/5-6.3 DG | S **£1,199.00**  
150-600mm Sport + 1.4x **£1,299.00**  
300-800mm f/5.6 EX DG HSM **£5,499.00**  
1.4x Teleconverter APO EX DG **£179.00**  
1.4x Teleconverter TC1401 **£229.00**  
2.0x Teleconverter APO EX DG **£199.00**  
2.0x Teleconverter TC2001 **£269.00**  
USB Dock **£39.99**

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

Can't see what you're after? See our website for thousands more products!

For a whole range of tips and tricks and news all all the latest new products, visit [blog.parkcameras.com](http://blog.parkcameras.com)







We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



Canon		EPSON	
<b>PGi29 Pixma Pro 1</b> <b>Originals:</b> Set of 12 <b>£229.99</b> Colours 36ml each <b>£19.99</b>		<b>No.16 Fountain Pen Inks</b> <b>Originals:</b> No.16 Set of 4 <b>£22.99</b> No.16 Black 5.4ml <b>£7.99</b> No.16 Colours 3.1ml each <b>£5.99</b> No.16XL Set of 4 <b>£42.99</b> No.16XL Black 12.9ml <b>£14.99</b> No.16XL Colours 6.5ml each <b>£11.99</b> <b>Compatibles:</b> No.16 Set of 4 <b>£14.99</b> No.16 Black 12ml <b>£3.99</b> No.16 Colours 12ml each <b>£3.99</b>	
<b>PGi72 Pixma Pro 10</b> <b>Originals:</b> Set of 10 <b>£94.99</b> Colours 14ml each <b>£9.99</b>		<b>No.18 Daisy Inks</b> <b>Originals:</b> No.18 Set of 4 <b>£22.99</b> No.18 Black 5.2ml <b>£7.99</b> No.18 Colours 3.3ml each <b>£5.99</b> No.18XL Set of 4 <b>£42.99</b> No.18XL Black 11.5ml <b>£14.99</b> No.18XL Colours 6.6ml each <b>£11.99</b> <b>Compatibles:</b> No.18 Set of 4 <b>£14.99</b> No.18 Black 12ml <b>£3.99</b> No.18 Colours 12ml each <b>£3.99</b>	
<b>CLi42 Pixma Pro 100</b> <b>Originals:</b> Set of 8 <b>£74.99</b> Colours 13ml each <b>£9.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 14ml each <b>£3.99</b>		<b>No.24 Elephant Inks</b> <b>Originals:</b> No.24 Set of 6 <b>£41.99</b> No.24 Colours 4.6ml each <b>£7.99</b> No.24XL Set of 6 <b>£64.99</b> No.24XL Colours 8.7ml each <b>£11.99</b> <b>Compatibles:</b> No.24 Set of 6 <b>£22.99</b> No.24 Black 7ml <b>£3.99</b> No.24 Colours 7ml each <b>£3.99</b>	
<b>CLi8 Pixma Pro 9000</b> <b>Originals:</b> Set of 8 <b>£74.99</b> Colours 14ml each <b>£9.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 14ml each <b>£3.99</b>		<b>No.26 Polar Bear Inks</b> <b>Originals:</b> No.26 Set of 4 <b>£29.99</b> No.26 Black 6.2ml <b>£8.99</b> No.26 Colours 4.5ml each <b>£7.99</b> No.26XL Set of 4 <b>£49.99</b> No.26XL Black 12.1ml <b>£14.99</b> No.26XL Colours 9.7ml each <b>£13.99</b> <b>Compatibles:</b> No.26 Set of 4 <b>£14.99</b> No.26 Black 10ml <b>£3.99</b> No.26 Colours 7ml each <b>£3.99</b>	
<b>PGi9 Pixma Pro 9500</b> <b>Originals:</b> Set of 10 <b>£84.99</b> Colours 14ml each <b>£8.99</b> <b>Compatibles:</b> Set of 10 <b>£44.99</b> Colours 14ml each <b>£4.99</b>		<b>T0481-T0486 Seahorse Inks</b> <b>Originals:</b> Set of 6 <b>£69.99</b> Colours 13ml each <b>£16.99</b> <b>Compatibles:</b> Set of 6 <b>£19.99</b> Colours 13ml each <b>£3.99</b>	
<b>More Canon Inks...</b> <b>Originals:</b> PGi520/CLi521 Set of 5 <b>£42.99</b> PGi520 Black 19ml <b>£9.99</b> CLi521 Colours 9ml <b>£8.99</b> PGi525/CLi526 Set of 5 <b>£42.99</b> PGi525 Black 19ml <b>£9.99</b> CLi526 Colours 9ml <b>£8.99</b> PGi550/CLi551 Set of 5 <b>£37.99</b> PGi550 Black 15ml <b>£9.99</b> CLi551 Colours 7ml <b>£7.99</b> PGi550/CLi551XL Set of 5 <b>£54.99</b> PGi550XL Black 22ml <b>£11.99</b> CLi551XL Colours 11ml <b>£10.99</b> PG540 Black 8ml <b>£10.99</b> PG540XL Black 21ml <b>£15.99</b> CL541 Colour 8ml <b>£13.99</b> CL541XL Colour 15ml <b>£15.99</b> PG545XL Black 15ml <b>£13.99</b> CL546XL Colour 13ml <b>£15.99</b> <b>Compatibles:</b> PGi5 Black 27ml <b>£4.99</b> CLi8 Colours 13ml <b>£3.99</b> PGi5/CLi8 Set of 5 <b>£19.99</b> PGi520 Black 19ml <b>£4.99</b> CLi521 Colours 9ml <b>£3.99</b> PGi520/CLi521 Set of 5 <b>£19.99</b> PGi525 Black 19ml <b>£4.99</b> CLi526 Colours 9ml <b>£3.99</b> PGi525/CLi526 Set of 5 <b>£19.99</b> PGi550XL Black 25ml <b>£4.99</b> CLi551XL Colours 12ml <b>£3.99</b> PGi550/CLi551XL Set of 5 <b>£19.99</b> BCi6 Colours 15ml <b>£2.99</b> PG40 Black 28ml <b>£12.99</b> CL41 Colour 24ml <b>£16.99</b> PG50 Black 28ml <b>£12.99</b> CL51 Colour 24ml <b>£14.99</b> PG510 Black 11ml <b>£13.99</b> CL511 Colour 11ml <b>£15.99</b> PG512 Black 18ml <b>£13.99</b> CL513 Colour 15ml <b>£15.99</b> PG540XL Black 21ml <b>£13.99</b> CL541XL Colour 15ml <b>£14.99</b> PG545XL Black 15ml <b>£11.99</b> PG546XL Black 21ml <b>£12.99</b>		<b>T0541-T0549 Frog Inks</b> <b>Originals:</b> Set of 8 <b>£105.99</b> Colours 13ml each <b>£14.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 13ml each <b>£3.99</b>	
		<b>T0591-T0599 Lily Inks</b> <b>Originals:</b> Set of 8 <b>£89.99</b> Colours 13ml each <b>£11.99</b> <b>Compatibles:</b> Set of 8 <b>£27.99</b> Colours 13ml each <b>£3.99</b>	
<i>Many more in stock!</i>		<i>More Epson inks &gt;&gt;&gt;</i>	

Many more in stock!

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Grace Albums**  
Available in Burgundy or Blue.



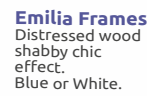
**Travel Albums**  
Over a dozen designs in stock.



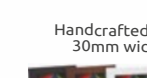
**Grafton Albums**  
Available in Burgundy or Blue.



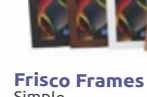
**Baby Albums**  
Multiple different designs available.



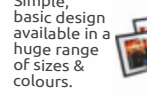
**Emilia Frames**  
Distressed wood shabby chic effect. Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Wood Bevel, Glass Front:**

Emilia 6x4 two colours **£4.99**  
Emilia 7x5 two colours **£5.99**  
Emilia 8x6 two colours **£6.99**  
Emilia 10x8 two colours **£7.99**  
Emilia 12x8 two colours **£8.99**  
Rio 6x4 four colours **£5.99**  
Rio 7x5 four colours **£6.99**  
Rio 8x6 four colours **£7.99**  
Rio 10x8 four colours **£8.99**  
Rio 12x8 four colours **£9.99**

## More Ink Cartridges...

EPSON	hp
<b>T0711-T0714 Cheetah Inks</b> Originals: Set of 4 <b>£32.99</b> Black 7.4ml <b>£8.99</b> Colours 5.5ml each <b>£8.99</b> Compatibles: Set of 4 <b>£14.99</b> Black 7.4ml <b>£4.99</b> Colours 5.5ml each <b>£3.99</b>	<b>Originals:</b> No.38 Colours 27ml each <b>£26.99</b> No.62XL Black 12ml <b>£21.99</b> No.62XL Colour 11.5ml <b>£23.99</b> No.300 Black 4ml <b>£10.99</b> No.300 Colour 4ml <b>£12.99</b> No.301 Black 3ml <b>£9.99</b> No.301 Colour 3ml <b>£11.99</b> No.301XL Black 8ml <b>£18.99</b> No.301XL Colour 6ml <b>£18.99</b> No.350 Black 4.5ml <b>£11.99</b> No.351 Colour 3.5ml <b>£14.99</b> No.363 Black 6ml <b>£13.99</b> No.363 C/M/Y/PC/PM each <b>£9.99</b> No.363 SET OF 6 <b>£39.99</b> No.364 Black 6ml <b>£7.99</b> No.364 PB/C/M/Y 3ml each <b>£6.99</b> No.364 SET OF 4 <b>£21.99</b> No.364XL Black 14ml <b>£13.99</b> No.364XL PB/C/M/Y 6ml each <b>£12.99</b> No.364XL SET OF 4 <b>£49.99</b> No.920XL SET OF 4 <b>£46.99</b> No.932XL SET OF 4 <b>£43.99</b> No.950XL SET OF 4 <b>£69.99</b>
<b>T0791-T0796 Owl Inks</b> Originals: Set of 6 <b>£72.99</b> Colours 11.1ml each <b>£12.99</b> Compatibles: Set of 6 <b>£19.99</b> Colours 11.1ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0801-T0806 Hummingbird Inks</b> Originals: Set of 6 <b>£49.99</b> Colours 7.4ml each <b>£8.99</b> Compatibles: Set of 6 <b>£19.99</b> Colours 7.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0871-T0879 Flamingo Inks</b> Originals: Set of 8 <b>£66.99</b> Colours 11.4ml each <b>£9.99</b> Compatibles: Set of 8 <b>£27.99</b> Colours 11.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0961-T0969 Husky Inks</b> Originals: Set of 8 <b>£69.99</b> Colours 11.4ml each <b>£8.99</b> Compatibles: Set of 8 <b>£27.99</b> Colours 11.4ml each <b>£3.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T1571-T1579 Turtle Inks</b> Originals: Set of 8 <b>£149.99</b> Colours 25.9ml each <b>£18.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T7601-T7609 Killer Whale</b> Originals: Set of 9 <b>£169.99</b> Colours 25.9ml each <b>£18.99</b>	<b>Compatibles:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£12.99</b> No.344 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

<div>ILFORD GALERIE PROFESSIONAL INKJET PHOTO RANGE</div>		<div>Perma Jet</div>	
<hr/>			
<b>Photo Glossy 160gsm:</b>			
6x4 50 sheets	<b>+50 FREE</b>	<b>£3.99</b>	
A4 100 sheets		<b>£12.99</b>	
<b>Photo Satin 200gsm:</b>			
6x4 100 sheets	<b>+100 FREE</b>	<b>£9.99</b>	
A4 100 sheets	<b>+100 FREE</b>	<b>£19.99</b>	
<b>Photo Glossy 200gsm:</b>			
6x4 100 sheets	<b>+100 FREE</b>	<b>£9.99</b>	
A4 20 sheets		<b>£6.99</b>	
<b>Premium Pearl 270gsm:</b>			
6x4 50 sheets	<b>+50 FREE</b>	<b>£6.99</b>	
A4 20 sheets	<b>+20 FREE</b>	<b>£8.99</b>	
<b>Premium Gloss 270gsm:</b>			
A4 25 sheets	<b>OFFER</b>	<b>£8.99</b>	
A3 25 sheets	<b>OFFER</b>	<b>£15.99</b>	
A3+ 25 sheets	<b>OFFER</b>	<b>£19.99</b>	
<b>Smooth Pearl 310gsm:</b>			
6x4 100 sheets		<b>£14.99</b>	
7x5 100 sheets		<b>£17.99</b>	
A4 25 sheets		<b>£12.99</b>	
A4 100 sheets		<b>£39.99</b>	
A4 250 sheets		<b>£84.99</b>	
A3 25 sheets		<b>£25.99</b>	
A3+ 25 sheets		<b>£35.99</b>	
17" Roll 30 metres		<b>£69.99</b>	
24" Roll 30 metres		<b>£96.99</b>	
<b>Smooth Gloss 310gsm:</b>			
6x4 100 sheets		<b>£14.99</b>	
7x5 100 sheets		<b>£17.99</b>	
A4 25 sheets		<b>£12.99</b>	
A4 100 sheets		<b>£39.99</b>	
A3 25 sheets		<b>£25.99</b>	
A3+ 25 sheets		<b>£35.99</b>	
<b>Premium Matt Duo 200 gsm:</b>			
A4 50 sheets		<b>£12.99</b>	
A3+ 50 sheets		<b>£34.99</b>	
<b>Heavy Duo Matt 310gsm:</b>			
A4 50 sheets		<b>£17.99</b>	
A3+ 50 sheets		<b>£44.99</b>	
<b>Gold Fibre Silk 310gsm:</b>			
A4 50 sheets		<b>£37.99</b>	
A3+ 50 sheets		<b>£89.99</b>	
<b>Gold Mono Silk 270gsm:</b>			
A4 25 sheets		<b>£16.99</b>	
A3+ 25 sheets		<b>£42.99</b>	
<hr/>			
<b>Fotospeed</b>			
<hr/>			
<b>Smooth Pearl 290gsm:</b>			
6x4 100 sheets		<b>£12.99</b>	
7x5 100 sheets		<b>£16.99</b>	
A4 50 sheets		<b>£17.99</b>	
A3 50 sheets		<b>£34.99</b>	
A3+ 25 sheets		<b>£25.99</b>	
Panoramic 25 sheets		<b>£26.99</b>	
17" Roll 30 metres		<b>£68.99</b>	
24" Roll 30 metres		<b>£85.99</b>	
<b>PF Lustre 275gsm:</b>			
6x4 100 sheets		<b>£12.99</b>	
7x5 100 sheets		<b>£16.99</b>	
A4 50 sheets		<b>£17.99</b>	
A3 25 sheets		<b>£35.99</b>	
A3+ 50 sheets		<b>£47.99</b>	
Panoramic 25 sheets		<b>£26.99</b>	
17" Roll 30 metres		<b>£69.99</b>	
24" Roll 30 metres		<b>£86.99</b>	
<b>PF Gloss 270gsm:</b>			
A4 50 sheets		<b>£17.99</b>	
A3 50 sheets		<b>£35.99</b>	
A3+ 50 sheets		<b>£47.99</b>	
Panoramic 25 sheets		<b>£26.99</b>	
<b>Matt Ultra 240gsm:</b>			
A4 50 sheets		<b>£12.99</b>	
A3 50 sheets		<b>£26.99</b>	
A3+ 50 sheets		<b>£35.99</b>	
<b>Fine Art / Fibre Base Papers:</b>			
Baryta A4 20 sheets		<b>£21.99</b>	
Baryta A3 20 sheets		<b>£42.99</b>	
Etching A4 25 sheets		<b>£19.99</b>	
Etching A3 25 sheets		<b>£34.99</b>	
Smooth Cotton A4 25 sh		<b>£24.99</b>	
Smooth Cotton A3 25 sh		<b>£51.99</b>	
<hr/>			
<b>Canon</b>			
<hr/>			
<b>PP-201 Plus Glossy II 275gsm:</b>			
6x4 50 sheets		<b>£9.99</b>	
7x5 20 sheets		<b>£11.99</b>	
A4 20 sheets		<b>£11.99</b>	
A3 20 sheets		<b>£27.99</b>	
A3+ 20 sheets		<b>£36.99</b>	
<b>PT-101 Pro Platinum 300gsm:</b>			
6x4 20 sheets		<b>£7.99</b>	
A4 20 sheets		<b>£16.99</b>	
A3 20 sheets		<b>£37.99</b>	
A3+ 10 sheets		<b>£24.99</b>	
<b>SG-201 Semi-Gloss 260gsm:</b>			
6x4 50 sheets		<b>£9.99</b>	
A4 20 sheets		<b>£11.99</b>	
A3 20 sheets		<b>£27.99</b>	
A3+ 20 sheets		<b>£42.99</b>	
<b>LU-101 Pro Lustre 260gsm:</b>			
A4 50 sheets		<b>£14.99</b>	
A3 50 sheets		<b>£32.99</b>	
A3+ 50 sheets		<b>£49.99</b>	
<hr/>			
<b>Smooth Pearl 280gsm:</b>			
6x4 100 sheets		<b>£12.99</b>	
7x5 100 sheets		<b>£18.99</b>	
A4 50 sheets		<b>£18.99</b>	
A4 50 sheets		<b>£18.99</b>	
A3 50 sheets		<b>£35.99</b>	
A3+ 25 sheets		<b>£28.99</b>	
17" Roll 30 metres		<b>£64.99</b>	
24" Roll 30 metres		<b>£89.99</b>	
<b>Ultra Pearl 295gsm:</b>			
6x4 100 sheets		<b>£14.99</b>	
7x5 100 sheets		<b>£20.99</b>	
A4 25 sheets		<b>£12.99</b>	
A3 25 sheets		<b>£22.99</b>	
A3+ 25 sheets		<b>£30.99</b>	
13" Roll 10 metres		<b>£21.99</b>	
17" Roll 30 metres		<b>£68.99</b>	
24" Roll 30 metres		<b>£92.99</b>	
<b>Titanium Lustre 280gsm:</b>			
A4 25 sheets		<b>£22.99</b>	
A3 25 sheets		<b>£44.99</b>	
A3+ 25 sheets		<b>£62.99</b>	
<b>Oyster 271gsm:</b>			
6x4 100 sheets		<b>£12.99</b>	
7x5 100 sheets		<b>£18.99</b>	
A4 50 sheets		<b>£18.99</b>	
A3 25 sheets		<b>£22.99</b>	
A3+ 25 sheets		<b>£28.99</b>	
13" Roll 10 metres		<b>£26.99</b>	
17" Roll 30 metres		<b>£64.99</b>	
24" Roll 30 metres		<b>£89.99</b>	
<b>Gloss 271gsm:</b>			
6x4 100 sheets		<b>£12.99</b>	
7x5 100 sheets		<b>£18.99</b>	
A4 50 sheets		<b>£18.99</b>	
A3 25 sheets		<b>£22.99</b>	
A3+ 25 sheets		<b>£28.99</b>	
13" Roll 10 metres		<b>£26.99</b>	
17" Roll 30 metres		<b>£64.99</b>	
24" Roll 30 metres		<b>£89.99</b>	
<b>Matt Plus 240gsm:</b>			
6x4 100 sheets		<b>£10.99</b>	
7x5 100 sheets		<b>£13.99</b>	
A4 50 sheets		<b>£13.99</b>	
A3 25 sheets		<b>£17.99</b>	
A3+ 25 sheets		<b>£22.99</b>	
13" Roll 10 metres		<b>£24.99</b>	
17" Roll 30 metres		<b>£42.99</b>	
24" Roll 30 metres		<b>£58.99</b>	
<b>Matt Proofing 160gsm:</b>			
A4 150 sheets		<b>£18.99</b>	
A3 75 sheets		<b>£22.99</b>	
17" Roll 30 metres		<b>£26.99</b>	
24" Roll 30 metres		<b>£36.99</b>	
<b>Double Sided Matt 250gsm:</b>			
A4 100 sheets		<b>£24.99</b>	
A3 50 sheets		<b>£27.99</b>	
<b>Fine Art / Fibre Base Papers:</b>			
FB Gold Silk A4 25 sh		<b>£23.99</b>	
FB Gold Silk A3 25 sh		<b>£47.99</b>	
FB Distinction A4 25 sh		<b>£25.99</b>	
FB Distinction A3 25 sh		<b>£48.99</b>	
FB Royal A4 25 sheets		<b>£28.99</b>	
FB Royal A3 25 sheets		<b>£56.99</b>	
FB Gloss A4 25 sheets		<b>£26.99</b>	
FB Gloss A3 25 sheets		<b>£51.99</b>	
FB Matt A4 25 sheets		<b>£19.99</b>	
FB Matt A3 25 sheets		<b>£38.99</b>	
Artist A4 25 sheets		<b>£22.99</b>	
Artist A3 25 sheets		<b>£39.99</b>	
Museum A4 25 sheets		<b>£25.99</b>	
Museum A3 25 sheets		<b>£48.99</b>	
Parchment A4 25 sheets		<b>£22.99</b>	
Parchment A3 25 sheets		<b>£39.99</b>	
Omega A4 25 sheets		<b>£24.99</b>	
Omega A3 25 sheets		<b>£46.99</b>	
Portrait A4 25 sheets		<b>£26.99</b>	
Portrait A3 25 sheets		<b>£53.99</b>	
Portrait White A4 25 sh		<b>£26.99</b>	
Portrait White A3 25 sh		<b>£49.99</b>	
<hr/>			
<b>EPSON</b>			
<hr/>			
<b>Premium Gloss 255gsm:</b>			
6x4 40 sheets	<b>+40 FREE</b>	<b>£9.99</b>	
7x5 30 sheets		<b>£9.99</b>	
A4 15 sheets	<b>+15 FREE</b>	<b>£9.99</b>	
A3 20 sheets		<b>£29.99</b>	
A3+ 20 sheets	<b>OFFER</b>	<b>£24.99</b>	
<b>Ultra Gloss 300gsm:</b>			
6x4 50 sheets		<b>£9.99</b>	
7x5 50 sheets		<b>£12.99</b>	
A4 15 sheets		<b>£11.99</b>	
<b>Premium Semi-Gloss 251gsm:</b>			
6x4 50 sheets		<b>£8.99</b>	
A4 20 sheets		<b>£14.99</b>	
A3 20 sheets		<b>£29.99</b>	
A3+ 20 sheets	<b>OFFER</b>	<b>£24.99</b>	
<b>Archival Matte 192gsm:</b>			
A4 50 sheets		<b>£14.99</b>	
A3 50 sheets		<b>£33.99</b>	
A3+ 50 sheets		<b>£44.99</b>	
<b>Heavyweight Matte 167gsm:</b>			
A4 50 sheets		<b>£11.99</b>	
A3 50 sheets		<b>£34.99</b>	
A3+ 50 sheets		<b>£44.99</b>	



# Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



**Premier**  
Ink & Photographic

## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

### SDHC & SDXC

#### Lexar Professional 633X (95MB/s)

16GB	£8.99
32GB	£15.99
64GB	£27.99
128GB	£54.99

#### 1000X (150MB/s)

16GB	£14.99
32GB	£22.99
64GB	£35.99
128GB	£63.99

#### 2000X (300MB/s)

32GB	£51.99
64GB	£95.99

#### Sandisk Blue 33X (5MB/s)

4GB	£3.49
8GB	£3.99
16GB	£5.99

#### Sandisk Ultra 266X (40MB/s)

8GB	£4.99
16GB	£6.99
32GB	£12.99
64GB	£24.99

#### Sandisk Extreme 400X (60MB/s)

16GB	£10.99
32GB	£17.99
64GB	£34.99

#### Sandisk Extreme Pro 633X (95MB/s)

16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

#### 1866X (280MB/s)

16GB	£49.99
32GB	£79.99
64GB	£129.99

### Compact Flash

#### Lexar Professional 800X (120MB/s)

8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

#### 1066X (160MB/s)

16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

#### Sandisk Ultra 333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

#### Sandisk Extreme 800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

#### Sandisk Extreme Pro 1066X (160MB/s)

16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

### XQD Cards

#### Lexar Professional 1333X (200MB/s)

32GB	£69.99
64GB	£99.99

### MicroSDHC & SDXC

#### Lexar Professional 633X (95MB/s)

32GB	£21.99
64GB	£43.99

#### Delkin Professional 375X (56MB/s)

32GB	£16.99
64GB	£32.99

#### Sandisk Ultra 320X (48MB/s)

16GB	£6.99
32GB	£12.99
64GB	£24.99

### Readers & Cases

#### Lexar USB3 Card Reader

£22.99

#### Lexar HR1 Workflow Hub

£49.99

#### Delkin USB2 Card Reader

£9.99

#### Delkin USB3 Card Reader

£19.99

#### Delkin SD Card (x8) Case

£6.99

#### Delkin CF Card (x4) Case

£6.99

## Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

#### NB-2L/LH for Canon

£9.99

#### NB-4L for Canon

£9.99

#### NB-5L for Canon

£9.99

#### NB-6L for Canon

£9.99

#### NB-7L for Canon

£9.99

#### NB-9L for Canon

£9.99

#### NB-10L for Canon

£12.99

#### NB-11L for Canon

£12.99

#### BP-511 for Canon

£12.99

#### LP-E5 for Canon

£9.99

#### LP-E6 for Canon

£16.99

#### LP-E8 for Canon

£12.99

#### LP-E10 for Canon

£12.99

#### LP-E12 for Canon

£12.99

#### NP45 for Fuji

£9.99

#### NP50 for Fuji

£9.99

#### NP95 for Fuji

£9.99

#### NPW126 for Fuji

£12.99

#### NP400 for Fuji

£12.99

#### EN-EL3E for Nikon

£14.99

#### EN-EL5 for Nikon

£9.99

#### EN-EL9 for Nikon

£12.99

#### EN-EL10 for Nikon

£9.99

#### EN-EL11 for Nikon

£9.99

#### EN-EL12 for Nikon

£9.99

#### EN-EL14 for Nikon

£19.99

#### EN-EL15 for Nikon

£24.99

#### EN-EL19 for Nikon

£12.99

#### EN-EL20 for Nikon

£12.99

#### EN-EL21 for Nikon

£12.99

#### Li10B/12B for Olympus

£9.99

#### Li40B/42B for Olympus

£9.99

#### Li50B for Olympus

£9.99

#### BLM-1 for Olympus

£12.99

#### BLN-1 for Olympus

£24.99

#### BLS-1 for Olympus

£12.99

#### BLS-5 for Olympus

£15.99

#### CGR-S006 for Panasonic

£9.99

#### CGA-S007 for Panasonic

£9.99

#### DMW-BCG10 for Panasonic

£19.99

#### DMW-BCM13 for Panasonic

£19.99

#### DMW-BLB13 for Panasonic

£27.99

#### DMW-BLC12 for Panasonic

£23.99

#### DMW-BLD10 for Panasonic

£23.99

#### DMW-BLG10 for Panasonic

£22.99

#### DMW-BMB9 for Panasonic

£22.99

#### D-Li90 for Pentax

£12.99

#### D-Li109 for Pentax

£12.99

#### SLB-1137D for Samsung

£9.99

#### SLB-1674 for Samsung

£12.99

#### BG-1 for Sony

£19.99

#### BX-1 for Sony

£14.99

#### BY-1 for Sony

£12.99

#### NP-FM500H for Sony

£19.99

#### NP-FH50 for Sony

£19.99

#### NP-FW50 for Sony

£24.99

### Battery Grips

Professional battery grips, made by Hahnel.

#### 5DMkII for Canon

£84.99

#### 5DMkIII for Canon

£84.99

#### 6D for Canon

£84.99

#### 7D for Canon

£84.99

#### 70D for Canon

£84.99

#### 650D/700D for Canon

£84.99

#### D600 for Nikon

£84.99

#### D800/D810 for Nikon

£84.99

#### D3300/D5300 for Nikon

£74.99

#### D7100 for Nikon

£84.99

### Battery Chargers

#### Universal Chargers

£19.99

#### Unipal ORIGINAL

£24.99

#### Unipal PLUS

£29.99

#### Unipal EXTRA

£29.99

### AA & AAA Chargers

#### Hahnel TC Novo inc. 4xAA

£8.99

#### Energizer Pro inc. 4xAA

£14.99

#### Energizer 1 Hr inc. 4xAA

£22.99

### Other Batteries

#### Pre-Charged Rechargeables

£5.24

#### AA GP Recyko 3+1 FREE

£5.24

#### AAA GP Recyko 3+1 FREE

£5.24

#### AA Energizer Extreme (4)

£8.99

#### AAA Energizer Extreme (4)

£6.99

### Standard Rechargeables

£9.99

#### AA GP 2600mAh (4)

£9.99

#### AA Lloytron 1300mAh (4)

£3.99

#### AA Lloytron 2700mAh (4)

£6.99

#### AAA Lloytron 1100mAh (4)

£3.99

### Lithium Batteries

£5.99

#### AA Energizer Ultimate (4)

£5.99

#### AAA Energizer Ultimate (4)

£1.99

#### CR123A Energizer (1)

£1.99

#### CR2 Energizer (1)

£3.99

#### 2CR5 Energizer (1)

£3.99

#### CRP2 Energizer (1)

£5.99

#### CRV3 Energizer (1)

£1.99

#### A544 Energizer Alkaline (1)

£1.99

#### A23 Energizer Alkaline (1)

£1.99

#### LR44 Energizer Alkaline (2)

£1.99

#### CR2025, CR2032 etc

£1.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

#### KOOD Slim Frame

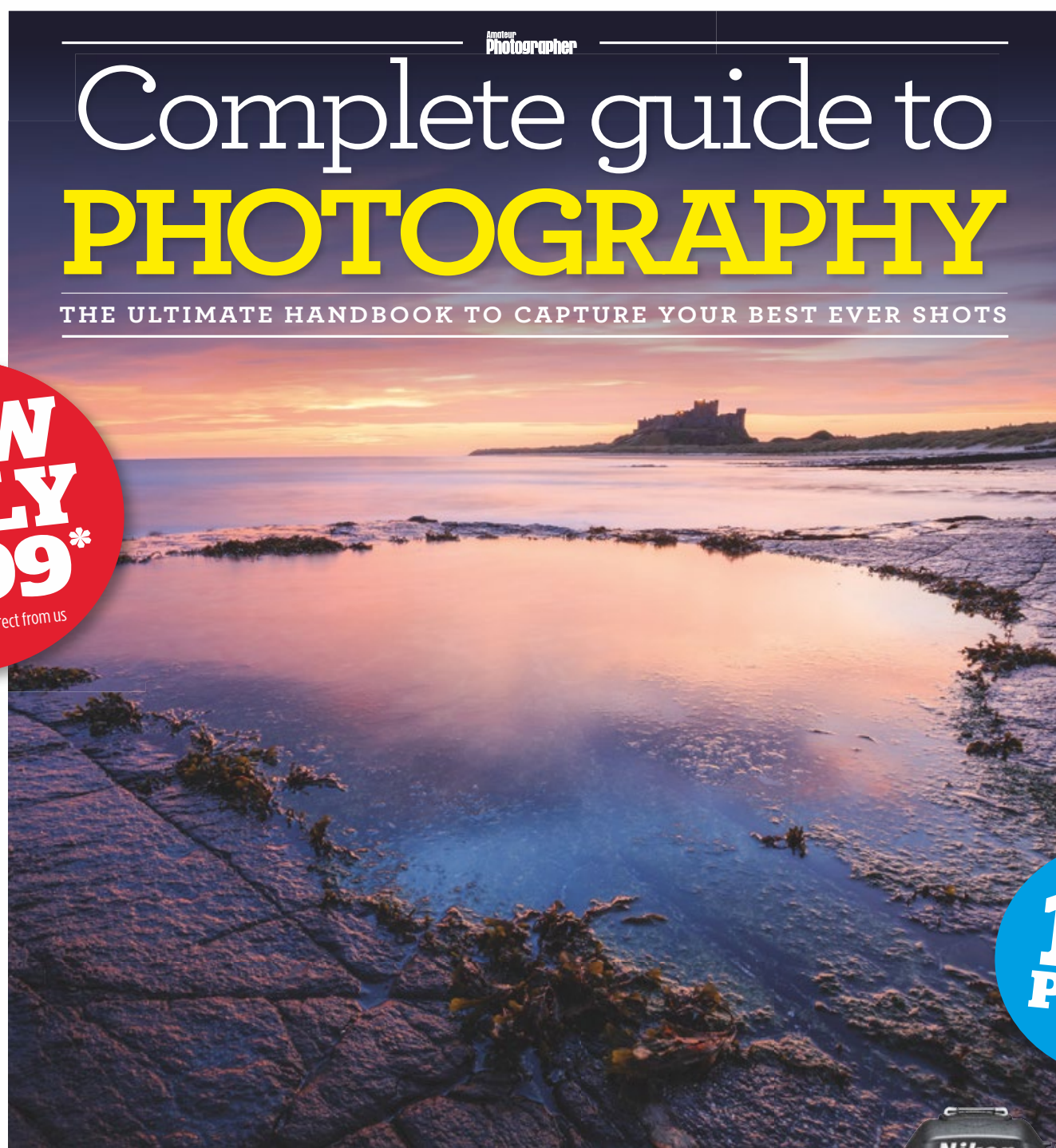
##### UV Filters

37mm	£4.99
40.5mm	£4.99</

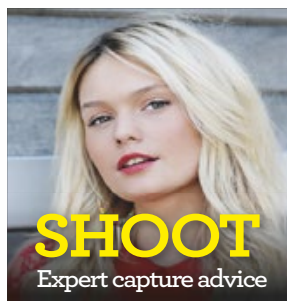


**EVERYTHING** you need to get started in photography, from understanding the basics to shooting advice from the pros.

**NOW ONLY £5.99\***  
\*plus P&P if bought direct from us



**164  
PAGES**



Buy direct via 020 3148 4138 or download to your tablet







[www.digitaldepot.co.uk](http://www.digitaldepot.co.uk) . 01438 367619

13 High Street Stevenage Herts SG1 3BG



# SOLAR ECLIPSE USA 2017

Amateur Photographer has teamed up with Omega to offer readers the chance to experience the Holy Grail for eclipse chasers, the almost-spiritual moment when the Moon drifts in front of our nearest star and the Sun's light is totally blocked from view. Our selection of eclipse-watching touring holidays all include return flights to the USA, hotel accommodation with breakfast, expert guest astronomers and a full touring itinerary.

## The tours...

8 & 14 day tours include an evening presentation by BBC Sky at Night presenter

**Pete Lawrence**

on

**'Photographing an Eclipse'**



### Nashville



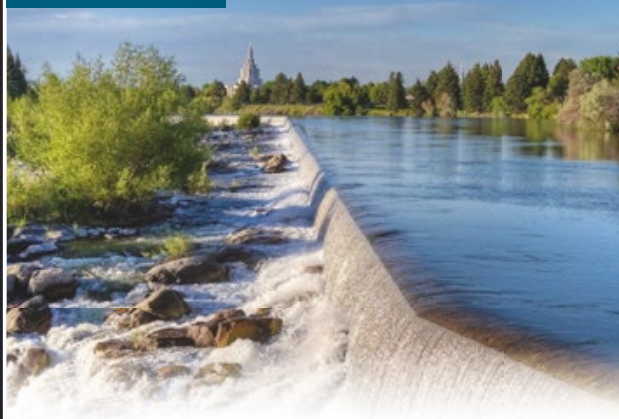
#### Eclipseville USA

5 days - 19-23 August 2017

**From £1899pp**

Nashville • Clarksville (eclipse-watching)

### Idaho Falls



#### Eclipse & Parks Tour

8 days - 18-25 August 2017

**From £2199pp**

Salt Lake City • Idaho Falls (eclipse-watching)  
Yellowstone National Park • Craters of the Moon

### Grand Canyon



#### Earth, Sky & Sun Tour

14 days - 13-26 August 2017

**From £3699pp**

• Las Vegas • Grand Canyon South Rim  
• Bryce Canyon National Park • Salt Lake City  
• Idaho Falls (eclipse-watching)  
• Yellowstone National Park • Craters of the Moon

Request a brochure for full details, or view this product online at [omega-holidays.com/TINC29](http://omega-holidays.com/TINC29)

\*We have included a reasonable budget for your flights. Should the cost of these fall below or rise above this amount we will amend the holiday cost to reflect these changes and therefore the price may increase or decrease accordingly. The final price will be confirmed in September 2016 when flight details become available.

For more information or to book, please call:

**01524 37500** quote TINC29

OPENING TIMES: MON-FRI 8.30-19.30 SAT 8.30-17.30 SUN 10.00-16.30



OmegaHols



@OmegaHols



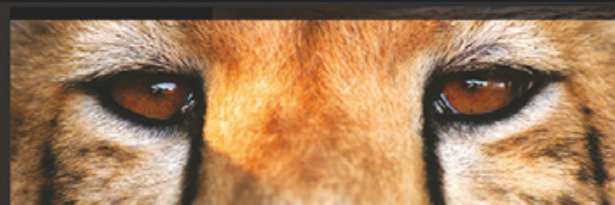
OmegaHols

Omega

Organised by Omega Holidays plc, ABTA V4782, ATOL Protected 6081, a company wholly independent of Amateur Photographer, published by Time Inc. (UK) Ltd. Single supplements apply. Subject to availability.



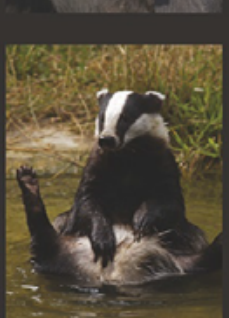




# Photographers on Safari

www.photographersonsafari.com

✉ info@photographersonsafari.com



## Golden Eagle Experience in Leicestershire 2016 Dates £99

April 10th, May 8th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

## Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £119

April 9th, May 7th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

## Amazing Bat Photos & Learn Fill-in Flash Techniques £139

April 14th, 15th; Oxfordshire. Take amazing bat photos. Learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

## Big Cats at WHF, Smarden in Kent £155

April 2nd, April 23rd, April 30th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

## Big Cats at WHF, Smarden in Kent - Specialist event 6 photographers - incl. Jaguar £199

March 31st, April 1st, 22nd, 29th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

## Gorillas & African Safari Experience, Port Lympne £155

April 3rd, 24th, May 1st, 2nd; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, various Deer.

## Birds of Prey Workshop, Bedford £99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

## Foxes, Otters, Wildcats, Badgers & more, Surrey £145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

## Small Cats Workshop, Welwyn, Herts. £99

April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

## Bass Rock Gannets £225

June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

## Gannets diving off Bass Rock £99

June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

## Farne Islands Puffins (Over 5 hrs photography) £89

June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

## Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

## Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. £139

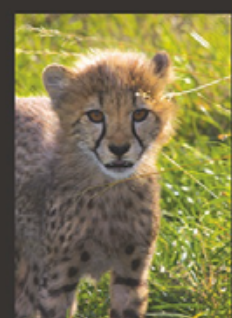
June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

## Small Mammals, Insects & Reptiles NEW WORKSHOP £199

June 6, 7; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

## Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP £139

JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.





THE ALL-NEW CELEBRATION OF FIELDSPORTS & COUNTRY LIFE

# FIELD & COUNTRY FAIR

CORNBURY PARK, OXFORDSHIRE

FRIDAY 10TH-SUNDAY 12TH JUNE 2016

*A fantastic weekend featuring:*

## GOURMET FOOD



Celebrity chef Rachel Green cooks up a storm with fabulous food to taste and buy at the Real Food Fair.

## DOGS WELCOME



The perfect venue to take your four-legged friend to: Dog Creche, Scurries, Gundog Demonstration Arena and much more.

## SHOPPING



All the things you really want to buy from the best retailers in the business.

## FISHING



Learn to cast with famous fishing brand Orvis whose top level coaches are offering free road tests on a range of rods.

## SHOOTING



Meet top experts from the shooting world. Try a gun on the shooting line or treat yourself to a new gun.

**FIELD & COUNTRY FAIR**  
The Best, On Show

**BOOK EARLY, PAY LESS**

**BUY TICKETS: [www.fieldandcountryfair.com](http://www.fieldandcountryfair.com)**

• Kids under 12 free • Dogs welcome • No booking fee

**Ticket hotline: 01252 555213**

(lines open Mon-Fri 9:30am-5pm)

*Proudly brought to you by the publishers of:*

SHOOTING TIMES  
& COUNTRY MAGAZINE

SPORTING  
GUN

THE FIELD

SHOOTING  
GAZETTE

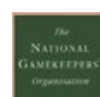
COUNTRY LIFE

Shootinguk

Official Charities



Supporters

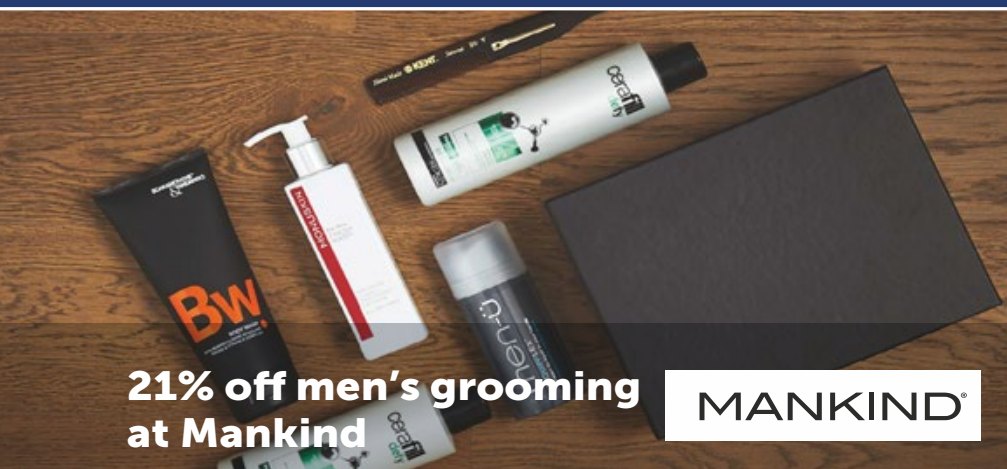




# Amateur Photographer

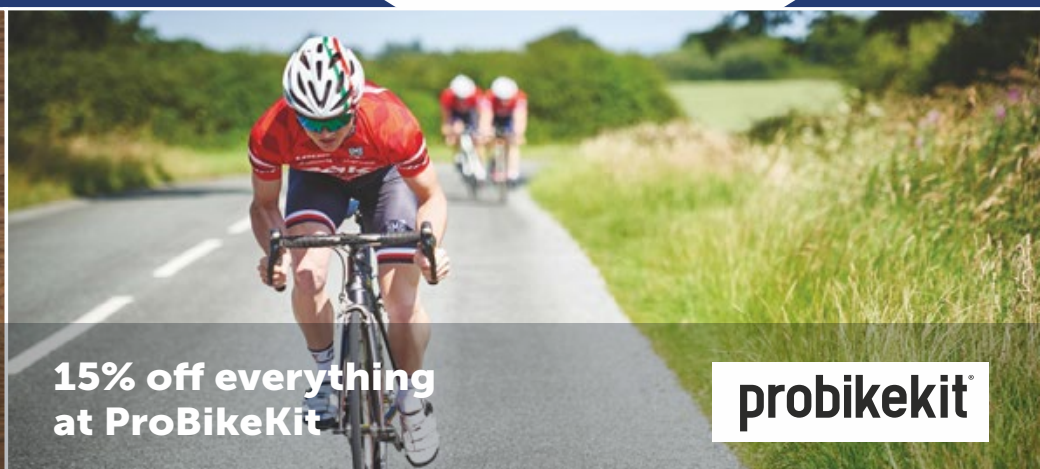
MONTHLY EXTRAS,  
EXCLUSIVE TO SUBSCRIBERS

## Rewards



21% off men's grooming  
at Mankind

MANKIND®



15% off everything  
at ProBikeKit

probikekit®



48 free cottage garden  
perennials worth £39.96\*

Thompson & Morgan  
Experts in the garden since 1855



Save up to 20% on an  
overnight stay at your choice  
of 20 Hand Picked Hotels

HandPICKED  
HOTELS  
BUILT FOR PLEASURE



Get over 40% off a collage  
canvas print at PhotoBox

photobox★



20% off all new camera  
insurance policies

Amateur  
Photographer  
Insurance Services

Plus

40 free photo prints from PhotoBox

photobox★

This month, be sure to log in to Rewards to access the above offers and you'll find even more online – all EXCLUSIVE and FREE to magazine subscribers.

Redeem your rewards today at  
**amateurphotographer.co.uk/rewards**

\*Just pay postage of £5.65. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access, as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at mymagazinerewards.co.uk. For enquiries, contact help@magazinesdirect.com or call 0330 333 4333 (Lines are open Monday- Friday GMT, 8:30am- 5:30pm excluding Bank Holidays)



THOUSANDS OF PRODUCTS AVAILABLE - FREE SIX MONTH WARRANTY ON ALL USED ITEMS

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange  
[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101

# Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash** or an **upgrade**
- ✓ **Free collection** from anywhere in the EU
- ✓ **Free next working day delivery** on part exchange orders
- ✓ We buy most modern photographic equipment



## Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



## We Arrange Collection

On a suitable day for you, at no extra cost.



## You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.



[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101





# Amateur Photographer CLASSIFIED

## Cameras For Sale

### SEPIA MEMORIES

Tel: 01524 425508. Open Tue-Sat 10am - 5pm  
56A, Queen Street, Morecambe. LA4 5EP. 6miles J34/35 M6

Baldessa 1 b, Crf, Mint. ....	£32.00
Canon EOS 650 body-Mint .....	£29.00
Canon EF, 1.8, 50mm MKII .....	£59.00
Canon EF 35-105 with Macro .....	£45.00
Canon EF fit 2x Converter-boxed...	£49.00
Contax 139 body .....	£45.00
Contax/Yashica-Adaptall Mnt.....	£15.00
Leitz, R, 35-70 Vario Elmar .....	£245.00
Olympus XA2 +All Flash .....	£22.00
Olympus Pen EE.....	£25.00
Olympus PenD, (Lovely) .....	£65.00
Olympus OMIO Quartz-Blk + 50mm	£45.00
Olympus G.Zuiko, 3.5, 28mm .....	£49.00
Olympus 3.5, 50mm Macro .....	£65.00
Olympus f4, 35-70 .....	£35.00
Olympus 3.5, 135mm .....	£20.00
Olympus f4, 75-150 .....	£25.00
OM fit Hoya, 3.5, 200mm .....	£29.00
Olympus Winder 1 .....	£12.00
Olympus Winder 2 .....	£18.00
Olympus T32 Flash .....	£25.00
Olympus-Tamron Adapter.....	£12.00
Rollie SL35-ME + Plannar (Meter?) ..	£40.00
Pentax Sla + fl, 55mm S-Takumar ..	£49.00
Tamron 3.8-f4 80-210 Very clean ....	£18.00
Tamron BBAR MC 2x Converter ..	£20.00
Werramat.....	£35.00
Weston Master III .....	£18.00
Weston Master IV .....	£20.00
Weston Master V .....	£25.00
Zeiss Colora (1960) .....	£25.00

Lots more online. See website  
[www.sepiamemories.com](http://www.sepiamemories.com)

## Wanted

*Peter Loy*

COLLECTABLE CAMERA SPECIALISTS

### CAMERA COLLECTIONS WANTED

Tel: +44 (0)20 8867 2751

Call us - we can come to you  
(UK & Europe)

[www.peterloy.com](http://www.peterloy.com)

Please mention  
**amateur  
Photographer**  
when responding  
to adverts

## Black & White processing

### KAREN WILLSON BRISTOL

Superior quality processing &  
printing.

Tel: 01179 515671

[www.kwfilmprocessing.co.uk](http://www.kwfilmprocessing.co.uk)

## Cameras For Sale



## Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

### Free Collection

Contact Jonathan Harris for an immediate quote:  
[info@worldwidecameraexchange.co.uk](mailto:info@worldwidecameraexchange.co.uk)  
or phone 01277 631353

### Same-day Payment

Looking to buy? Please visit our website:  
[www.worldwidecameraexchange.co.uk](http://www.worldwidecameraexchange.co.uk)

teddingtonphotographic

New and used photographic specialist

BUY & SELL QUALITY  
USED PHOTOGRAPHIC  
EQUIPMENT

020 8977 1064

[www.teddingtonphotographic.com](http://www.teddingtonphotographic.com)

Amateur  
**Photographer**

## Wolverhampton Camera Fair Sunday, 3rd July

8.30am – 2.00pm. Wolverhampton Racecourse,  
Dunstall Park, Gorsebrook Road, Wolverhampton WV6 0PE

Featuring a huge range of photographic equipment including both digital and film cameras, vintage and collectable cameras, as well as a large selection of lenses, accessories, flash, filters, tripods, cases, film, darkroom supplies, etc. etc.

Many bargain tables with prices starting at under £2

Several major dealers attend every event. There's cash waiting for your old and unwanted equipment, so bring it along to sell or part exchange.

[www.camfair.co.uk](http://www.camfair.co.uk)

Admission 8.30-10am £7.00

After 10am £3.50

Stalls from £35 per table

Contact Russell on: 07710 744002

Or find us on Facebook



## Photographic Backgrounds

Hard wearing • Low crease • Washable

PLAIN			
			8' x 8', .£15
			8' x 12', £24 PLUS P&P
			8' x 16', £29

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

CLOUDED			
			8' x 8', .£27 PLUS P&P
			8' x 12', £44

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit

[www.colourscape.co.uk](http://www.colourscape.co.uk)





# Final Analysis

**Roger Hicks considers...**

India, 2015, by Sohrab Hura



© SOHRAB HURA/MAGNUM PHOTOS

**T**his photograph is so weird that even I hesitated to use it. There are always some readers (very few, fortunately) who start frothing at the mouth and writing ‘stiff letters’ unless the photographs I choose fit their preconceptions. This, I suspect, would draw them out of the woodwork.

I’m not sure what the photograph is: a wolf, maybe, or a pi-dog. I’m not sure if it’s blind in one eye, although that’s what it looks like. There’s so much I can’t fathom. It connected with me on such a visceral level, however, that as soon as I saw it, I knew I wanted it for the column. It calls upon a fear older than humanity. Rather than illustrating one of my favourite photographic sayings, ‘Shoot first and ask questions afterwards’, it illustrates ‘React first, and think about it afterwards’.

As a general rule, I am a great believer

in shooting in series. ‘A bit of this, and a bit of that’ is a good way to remain a beginner all your life, even if you are still taking pictures when 100 years old.

A general rule is, however, only a general rule. Some individual shots, some things merely glimpsed, some things only half understood and never to be repeated – these can leaven and inform all our photography, even if they appear completely different from everything else we ever do. This is such a picture.

We are often told we should go outside our comfort zones. I have never actually understood this. I am not going to waste my time taking pictures of subjects that bore me, such as team sports. I know from experience that there are some subjects at which I am not very good, although this doesn’t necessarily stop me trying. There is, however, a big difference between a

comfort zone and a rut, and many ‘stiff letter’ writers seem to be stuck in ruts so deep they can’t even see over the edge.

The trick is this: look at pictures – look at all kinds of pictures. If they can teach you something, try to learn it. If they can’t, move on. Always remember, though, that someone else may take something from a picture that you do not like or understand. Do not, therefore, deny them the opportunity to learn, and remember that you may yet expand your own appreciation and understanding of the broad church that is photography, and come to appreciate more than you do at present.

Sohrab Hura is only the second Indian to be admitted to Magnum, after Raghu Rai. Google his name: there are several interviews online, including some fascinating observations on the nature of photography as language.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Arnold Genthe**



# CANON G7 X

# PARKCameras



## PowerShot G7X

The PowerShot G7 X has been specifically designed for those who want uncompromising image quality and control from a pocketable camera.

The PowerShot G7 X is a premium high-performance camera that puts exciting and impressive capabilities in a sophisticated, compact package. It starts with the sensor: a large and light-grabbing 1.0-inch, 20.2 Megapixel High-Sensitivity CMOS sensor powered by Canon's DIGIC 6 Image Processor for beautifully rendered low-light photography up to ISO 12800.



Canon



**Available £369.00**

See website for full details

### Canon G9 X



£30  
Cashback!

**In stock at £327.00\***

Price includes £30 cashback from Canon.  
Ends 31.08.16.

### Canon EOS M3

+ 18-55mm Lens and EVF-DC1 Kit



£45  
Cashback!

**In stock at £454.00\***

Price includes £45 cashback from Canon.  
Ends 31.08.16.

### Canon SX60 HS



**In stock at £229.00**

Add a Canon NB-10L Lithium-Ion battery  
pack for only £49.95

### Canon SX620 HS



NEW

**Pre-Order now for £219.00**

Expected June 2016

## IMAGING FESTIVAL 2016

Celebrate Summer at the UK's **LARGEST** one day photo show

### Burgess Hill Seminars

18th June 2016

•Receive **FREE** photographic training from top industry professionals in fashion, street, landscape, and location photography

•Gain technical knowledge on the latest in storage technologies and the challenges of media management and preservation



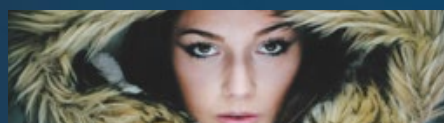
**Nikon & Jeremy Walker:**  
Professional Photographer

### London Seminars

11th June 2016

•Keep updated with the latest developments in video production, learn how to create a more professional and efficient workflow

•Get practical advice on how to make the most out of your photographic accessories



**Creative Fashion Portraits with Robert Pugh and the Olympus Pen**

### FREE Canon Sensor Clean



Get your Canon Digital SLR sensor cleaned for **FREE** by technical experts from Canon UK's service centre.

### Black and White Photo Competition



Up to £1,700 worth of prizes to WIN!

### Plus More!

• Additional bite-size seminars from experts in the photographic industry

• A host of exclusive one-day-only offers

• Lots of **FREE** giveaways and prize draws

• Advice from product experts all day from leading brands including Canon, Nikon, Fujifilm, Panasonic, Sony and more!

**IMAGING FESTIVAL 16**  
PARKCameras  
JUNE 2016

FOR MORE INFORMATION, PLEASE VISIT:  
<https://www.parkcameras.com/festival2016>

# PARKCameras



VISIT OUR WEBSITE - UPDATED DAILY  
**[www.parkcameras.com/ap](http://www.parkcameras.com/ap)**

OR PHONE US 7 DAYS A WEEK

**01444 23 70 60**

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Follow us for the latest news, offers & competitions





Winner of the TIPA Award

# “Best Photo Lab Worldwide”

Awarded by the editors of 28 leading international photo magazines



All prices include VAT. Shipping costs not included. All rights reserved. We reserve the right to change prices and correct errors. Room: living4media.com/Annette & Christian. Pictured: "Traditional Clothing". Available on WhiteWall.com. AVENSO GmbH, Ernst-Reuter-Platz 2, 10587 Berlin, Germany

Don't just take photos, show them off.  
In gallery quality.

70 awards and recommendations. Made in Germany. Gallery quality trusted by 21,500 professional photographers. Discover us at [WhiteWall.com](http://WhiteWall.com)

[WhiteWall.com](http://WhiteWall.com)

 **WHITE WALL**

**20%**  
Voucher

Code: **WW16AP6**

Valid until 31.08.2016  
Only for first-time customers  
Single use only. Cannot be combined.